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HYMN-SINGING *and* HYMN-PLAYING

By

PETER CHRISTIAN LUTKIN, *Mus. Doc.*

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THE SCHOOL OF MUSIC

Church and Choral Music Department

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By

PETER CHRISTIAN LUTKIN, Mus. Doc.

Dean Emeritus, Northwestern University School of Music, Author "Music in the Church", Co-Musical Editor "The Methodist Hymnal", Musical Editor "The Methodist Sunday School Hymnal"

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Foreword

This third pamphlet of the series on Church and Choral Music --*Hymn-Singing and Hymn-Playing*—endeavors to set forth in as practical manner as possible ways and means for improving and increasing participation in hymn-singing. But these suggestions will be of little avail, unless they are first cordially supported by the minister and then are carried out with zeal and intelligence on the part of the musical leader.

Community singing rightly conducted invariably arouses interest and enthusiasm, and when applied to congregational singing it promotes that feeling of personal worship which should be the goal of all religious services.

The two announced pamphlets on "The Problem of Church Music," by Prof. Waldo Selden Pratt, of the Hartford Theological Seminary, and "Choir Organization and Development," by Prof. H. Augustine Smith, of Boston University, will be issued in the fall and mailed gratis upon request.

In recent years *Hymn-Singing Festivals* have met with favor in England. The Department of Church and Choral Music is eager to foster a similar enterprise in this country, and will gladly aid in conducting such festivals without fee. Hymn pamphlets are loaned free of charge and only incidental expenses are incurred.

PETER CHRISTIAN LUTKIN.

Evanston, Ill., 1930.

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I

HYMNS AND HYMN-SINGING

The average churchgoer places but scant value on the hymn-book he casually uses. He ordinarily fails to appreciate that he holds in his hands a remarkable collection of religious experiences. In no inconsiderable measure a good hymn-book is a history of religious emotions—a history of the reactions of the human mind to the truths of religion. From the earliest days of the Christian Church to our own day, devout and faithful souls have voiced their penitence, their prayers, their hopes and their praise in appealing and at times impassioned verse. Throughout all these ages the church musician has rejoiced in reinforcing the message of the poet with the power and expressiveness of his own art, and this joint product has been a real and living force in both establishing and maintaining the faith. Hussites, Lutherans, Calvinists and Wesleyans have alike turned to psalm- and hymn-singing as an essential instrument in the propaganda of their separate beliefs.

There is something profoundly moving in the thought that we of the twentieth century are still using certain hymns and tunes that had their birth in the dim ages of the past, and that we still respond to the same cry for forgiveness or to the same paean of praise. These venerable hymns link us in an unbroken chain with the past, and stress our common humanity and our common faith. But hymn associations connect us not only with the past, they are at this moment a bond of real unity, intimately concerning a vast number of Christians. There is a constantly increasing number of hymns, sung to the same tunes, which are common to all English-speaking Protestants.* We may differ in doctrines and liturgies, but the innate impulse to praise God in song reveals a fundamental ground of unity. And the praise of Almighty God is precisely the highest function in which human beings may participate. For this reason hymns should conform to our highest ideals of religious poetry and the music should worthily enhance and animate the spirit of the hymn.

It follows, then, that hymn-singing represents the high point of communal religious worship and that its practice should be the first concern of every

*NOTE. Of the 717 hymns in The Methodist Hymnal, 232 are in the New Hymnal of the Protestant Episcopal Church and 123 of these are in the old Presbyterian Hymnal. The ratio of conformity, however, tends to increase in the more recent hymn-books.

minister and of every congregation. The development of a choir—important as it is—is a secondary consideration, and its primary duty is to lead the congregation in full-voiced, heartfelt song. It is further the important function of the choir to lift our souls to higher and more refined altitudes of prayer and praise by the artistic performance of music beyond the powers of a congregation to sing. Unfortunately there is a tendency to permit the increasing efficiency of choirs, especially in the wealthier churches, to usurp this hymn-singing right of the congregation, with the result that this most profitable exercise in praiseful worship, this most obvious, agreeable and effective method of arousing and promoting religious emotions, is only performed in a half-hearted manner in many of our churches.

Another deterrent to congregational singing is the self-consciousness of the average American. He hesitates to do anything that may possibly make him a subject of criticism or ridicule; yet in times of patriotic stress we find practically everyone joining in our national anthems. Hymn-singing is not an artistic exercise. It should be the outpouring of the soul in sincere religious emotion. The tone-quality of a large mass of untrained voices is always soul-stirring and a certain modicum of rough or untuneful singers adds to this quality on the same principle that large organs have discordant stops that give the rich sonority to the full organ. Church-goers must be taught that they are participators in, and not observers at, Divine Worship and that it is their right and privilege to take active and audible part in the proceedings.

Many non-liturgical churches are now feeling an urge to re-establish worship as the primary objective of the church service rather than instruction and exhortation, and with this comes the desire to make the service a more unified whole. Haphazard programs open the way for humorous incongruities. To have the choir sing "Art thou weary, Art thou languid" after a soul-stirring sermon; or a baritone sing "It is enough, O Lord, now take away my life," after an eloquent prayer does not make for reverence and dignity. The service should be built up as a whole, and whenever possible the music should have some bearing upon what precedes or follows the singing. By proper selection the hymns may add immensely to the effect of sermon, prayer or Scripture-reading, and this is equally true of anthems and responses. For lack of attention to these matters much of our church music sinks to the level of a sacred concert, as it has no vital connection with other parts of the service.

The practical business man will be interested to learn that, after the Bible, hymn-books are the best sellers. Take for example the English

Hymns Ancient and Modern. This book was first published in 1861 and up to 1914 the sales averaged over a million copies a year. It is reported that the American *Methodist Hymnal* has reached a sale of over three million copies since its appearance in 1907. These are but two hymn-books out of hundreds which are in general use. In 1881 400,000 hymns were listed and by to-day the total number will approximate a half million. As to tunes, more than 20,000 have been card-catalogued by Professor Leo R. Lewis of Tufts College. Every year brings its quota of new hymnals and it is encouraging to note a gradual improvement in quality of both hymns and tunes. The cheaper so-called "gospel" hymns are rapidly disappearing and are replaced by the more popular tunes of a better type. Some of them are edited with a pair of scissors after a census has been taken as to the most used hymns and tunes. As a result nothing constructive is offered looking to an uplift of taste and usage in the future. The best hymnals are those appearing as the authorized book for a specific denomination, provided that the board of editors consists of literary and musical experts. At best we are years behind England, where the best hymnals make little or no concessions to popular taste and still enjoy a very considerable sale. Those interested are recommended to examine *The English Hymnal* and *Songs of Praise,* both published by the Oxford University Press.

Importance of Texts
Appropriateness of Tunes

In the practical consideration of hymn-singing the text is of first importance. No matter how fine the tune may be it serves but one object—the emotional amplification and illumination of the words. If a hymn is sung for the mere pleasure that the tune gives as music the whole object of hymn-singing is frustrated. If the tune does not respond to the inner meaning of the hymn, it is a misfit and a failure. For example, exchange the tunes sung to "Praise God from whom all blessings flow," (*Old Hundred*) with "Sun of my soul, Thou Saviour dear" (*Hursley*), and if one is at all sensitive to musical values as applied to word values it will become at once apparent that the Doxology loses its dignity and impressiveness, while at the same time "Sun of my soul" loses its appealing and intimate quality. Exchange the tunes for "Onward, Christian Soldiers" with "Now the day is over" and the incongruity is still more apparent. Luther, Calvin and Wesley were all insistent upon the proper selection of hymn-texts, and would brook no compromise with doubt-

ful standards. The English hymnals referred to contain naught but the very best examples of religious verse, whether considered from the literary or the religious standpoint. The tunes are selected by the foremost of England's musicians with the one purpose of mating superior verse with superior and fitting music.

It may be laid down as axiomatic that when a worthy text has found a tune which seems to express fully and adequately the inward meaning of the words, the union should not be disturbed. Certain Christmas hymns have long been associated with certain tunes (notably "O come all ye faithful" and "Hark! the herald angels sing") and for that reason acquire emotional and sentimental values that increase with the years. Granted that better tunes might possibly be written, it would still be a sacrilege to substitute them for the beloved melodies, for the association of years would be completely and instantly obliterated. Of all things in this world, religion needs stability, continuity and tradition. We want our rolls fresh every morning but not our hymns with their wealth of spiritual associations and historic import. This aspect of the situation should be frequently stressed. So keep the new tunes for the new hymns and leave our rich heritage of text and tune to acquire further merit as the years pass. Fine hymns are continually being written and the enterprising tune-composer may well confine his attention to these. For four hundred years Luther's text and tune "A Mighty Fortress is our God" (see *Ein' feste Burg,* No. 24*), has come thundering down the ages. Frederick the Great characterized it as "God Almighty's Grenadier-March," but we have American tune-producers who really think they can write a better tune in about ten minutes! They fail to grasp the fundamental idea that severe and noble words must have severe and noble music. Fortunately this type of tune writer is rarely attracted by really fine religious verse, and their musical efforts find outlet in hymns of the cheaply sentimental type.

In the opinion of most hymn-tune experts it would be a calamity to disturb the traditional tunes to the following fine hymns which are fairly well known:

*23. The God of Abraham praise, (*Leoni,* Hebrew melody).
Great God, what do I see and hear, (*Luther's Hymn,* 1535).
To God on high be thanks and praise, (*Decius,* XVI century).
28. Now thank we all our God, (*Nun Danket,* 1647).
25. O sacred head surrounded, (*Passion Chorale,* 1601).

*The numbers refer to the tunes in the Appendix.

27. All glory, laud and honor, (*St. Theodulph,* 1613).
Awake, my soul, stretch every nerve, (*Christmas,* 1728).
Glorious things of thee are spoken, (*Austria,* 1797).
34. O God, our help in ages past, (*St. Anne,* 1708).
37. Ye servants of God, (*Hanover,* 1708).
65. {Jesus Christ is risen to-day,
{Christ the Lord is risen to-day, (*Worgan* or *Easter Hymn,* 1708).
35. Shall hymns of grateful love, (*Darwall,* 1770).
38. I love Thy kingdom, Lord, (*St. Thomas,* 1763).
31. O God of Bethel, by Whose hand, (*Dundee,* 1615).
39. Jesus, Thou everlasting King, (*Truro,* 1789).
68. Jesus shall reign where'er the sun, (*Duke Street,* 1793).

It will be noted that the above tunes were all written before 1800 and that the second mentioned is nearly four hundred years old. It would indeed be difficult to match these sturdy melodies with tunes written since 1800.

The composition of a good hymn-tune is not as simple as it appears on the surface. Any music student with a stock of a dozen harmonies and a little melodic invention can manufacture tunes by the score. At best it will be merely rearranging well-worn musical progressions without a shadow of originality or distinction. Composers of experience and discrimination will hesitate in writing new tunes, for they realize the great difficulty of creating anything notable within the narrow confines of a hymn-tune. Wise editors of hymn-books search more and more into the past for melodies of real merit and interpretative value. Old folk-songs are especially pressed into service—like proverbs, they contain "the wisdom of many expressed by the wit of one." A remarkable example of this method of procedure is *Songs of Praise,* recently published by the Oxford University Press under the editorship of Percy Dearmer, Vaughan Williams and Martin Shaw. Of the 467 hymns, more than one-half are supplied with old traditional melodies, either sacred or secular, including English, Irish, Welsh, French, Moravian, Italian, Hebrew and Chinese tunes. Over eighty melodies are drawn from the famous Lutheran chorales. Very few of the so-called better tunes of American hymnals will be found in the collection. This English hymnal exhibits an ultra abstemious taste in both text and tune, and it is many, many years in advance of hymn-book standards on this side of the Atlantic. It is, however, fundamentally sound in its taste and its standards, and will eventually win wider acceptance. To quote its preface, "Songs of Praise is intended to be national, in the sense of including a full expression of that faith which is common to the English-

speaking peoples of to-day, both in the British Commonwealth and in the United States, to which latter country we owe so many of the best nineteenth-century hymns. It is a hopeful sign that all our recent hymnals have shown courage in replacing many weak and poor hymns, by words and music more worthy of our great traditions and more suitable for use in the worship of God."

The Minister and Hymn Singing

The lukewarm interest taken in hymns and hymn-singing on the part of many pastors is partly accounted for by the fact that theological seminaries in the past have paid little or no attention either to hymnology or to hymn-singing. To have no keen appreciation of the appeal of fine religious verse is a sorry handicap to any clergyman. Not to be stirred or inspired by the musical reinforcement supplied by good tunes is a calamity to anyone having to do with public worship. And these strictures apply to organists and choirmasters as well, for many of them look upon hymn-singing as a necessary nuisance. Inspiring congregational singing can hardly be hoped for, without cordial co-operation between minister and musician. Interest must be first aroused in the text. Many hymns voice the personal experiences of the poet and they are in consequence intensely human. This quality strikes fire in the breast of the sympathetic musician and, if he is gifted, a precious product results. While there are many interesting stories connected with certain texts and tunes, it is far more to the point to arouse a vivid appreciation of the inner message of the words and the interpretative value of the tune than to indulge in sentimental stories and to let it go at that.

If the minister considers a hymn too long, he will frequently announce that certain verses will be omitted. To do this in a haphazard manner is a dangerous proceeding, for occasionally the sense of a given stanza will be completed in the next. As has been stated before, hymns should be carefully selected as to their context in the service; they should have some direct connection either with the prayer, reading or sermon which precedes or follows them. The whole service should be carefully planned in advance in order that later substitutions or omissions will be unnecessary. Divine Service is no place for hasty or ill-considered actions, neither is it a time for the display of personal vanity on the part of participants, musical or otherwise. A solo would lose much of this personal character if it were immediately followed by a hymn or part of a hymn, echoing the sentiment of the solo and announced before the solo is sung, so that the two would form a homogeneous whole.

The question arises as to congregational rehearsals if the people are to be trained in more hearty and general participation in our church music. In these busy times it is almost impossible to hold special rehearsals. What rehearsing is done must perforce be squeezed out of the time allotted for the regular services, but the time thus spent will be richly repaid. With a skilled and enthusiastic leader it is surprising what may be accomplished in a short space of time. The hymn repertory of the average congregation is woefully scant; it is said to be some fifty or sixty hymns, and these must be repeated *ad nauseam*. The standard hymnals contain from 500 to 700 hymns, so about ten per cent of the available material is in circulation—a sorry return on the investment in these days of efficiency. Congregations are thus deprived of a valuable means of spiritual uplift through lack of interest or enterprise. A new hymn may be taught in ten minutes of well-directed effort. A half-hour a month would yield 36 new hymns per annum and the congregation would enjoy it and feel that they had vital part in the proceedings. Attention should always be first drawn to the text which should be *read* in a manner calculated to emphasize its message. Then either the choir could sing the hymn several times or the tune could be played over on the organ, to be followed by a quiet humming on the part of the congregation. People nowadays read music more readily and generally than they did even a few years ago. The excellent instruction now given in music in our public schools is rapidly bearing fruit. Further, musical intuitions are far keener than they were a generation ago. These congregational rehearsals may be veritable inspirational experiences if they are conducted with enthusiasm, knowledge of the subject and good judgment.

It has become a well-nigh universal habit for the congregation to come straggling to its feet after the choir has started to sing a hymn. Nothing more fatal to good hymn-singing could be invented. At least half of the first verse is through with before the congregation is well under way, and the unconscious reaction is that the exercise carries with it no vital import. Both choir and congregation should rise promptly as the organist begins the last line of the playing-over (the choir giving the signal) and all will be prepared to join in heartily from the very start. If "Amens" are used they should be sung in the style of the tune—a vigorous tune with a vigorous Amen—a quiet tune with a quiet Amen. Too frequently Amens are sung with a sentimental ritard and diminuendo, utterly at variance with the character of the hymn.

That a good hymn-book should be chosen goes without saying. There is no defense for storing the minds of either young or old with cheap verse,

cheap religion or cheap music. With a little enterprise congregations may be shown quite obviously the difference between the good and the poor. People cannot rise above their own standards without help. It behooves those in charge to see to it that standards are gradually elevated; the people will enjoy it and be grateful for the increased capacity for worthy worship. Surely the worship of Almighty God should be based upon good taste, sincerity and reverence.

A word concerning the manner of printing hymns and tunes may be of interest. Many contend that all the stanzas of a hymn should be printed between the music staves in order that the words and music may be read simultaneously. There is an obvious advantage in this procedure provided one admits that the tune is of first importance. But this is not the case. The words, their meaning, and the emotions they arouse are of primary importance, and the purpose of the tune is to enhance the message of the text. With the words crowded in between the music staves it is impossible for the eye to grasp the words quickly enough to correlate their meaning. This difficulty is greatly increased if there are more than three stanzas, as it becomes more and more difficult to catch the proper line on the turns. On the contrary when the stanzas are printed in poetic form below the music, the import of the words is readily grasped and the message of the hymn is far more likely to grip the consciousness of the singer. John Wesley laid such stress on the meaning of the words that he carefully read each stanza of a hymn before it was sung.

It is an illuminating fact that the habit of printing the words between the music staves is largely confined to the cheaper and less worthy hymn books —the very worst specimens employing that system exclusively. The better hymnals with but rare exceptions print the first stanza with the music and the remaining stanzas below, thus presenting the text in the most favorable manner for its ready comprehension. After all, hymns and tunes cannot function properly unless both are familiar to the participants. No congregation can sing a new tune with any unction at first sight. It follows, therefore, that new hymns must be practiced before put to practical use. To attempt a new hymn every Sunday is to frustrate the whole principle of hymn worship which calls for spontaneous, heartfelt participation.

We all know the difficulty of reading poetry when printed solidly as prose, and this is what practically happens when words are printed between music staves. Some of the very finest hymnals go so far as to print every

stanza, including the first, below the music in order that poetic and spiritual values may have every chance of asserting themselves.

Ways of Improving Hymn Singing

There are ways and means of making hymn-singing more interesting, vital and effective than is ordinarily the case. The simplest and most practical device is antiphonal singing—one group of voices answering to another group. This may be worked out in various ways: men's voices versus women's voices, choir versus congregation, one-half the singers versus the other half. Of these devices the first is the most effective. It is by no means necessary that all the stanzas of a hymn be sung by everybody. In long hymns this is tedious and wearing upon the voice. This fatigue can be avoided by distributing the stanzas between various groups of singers. With a good chorus choir a number of variants are possible: such as choir alone, in unison or harmony, congregation alone, men alone, women alone, men of choir alone, women or boys of choir alone, etc. It is by no means intended that every hymn during a church service should be divided up between various groups of singers, but one hymn might well be selected for such treatment and made a special act of worship. The first and last stanzas should be always sung by everybody, for we must not lose sight of the fact that hymn-singing is after all a communal act. In four-stanza hymns the second and third stanzas may be sung by men's and women's voices in succession, the order depending upon the nature of the words, the men voicing the more vigorous sentiments The majority of hymns have four stanzas and the above-mentioned device works out simply and naturally. The distribution of voice-groups may be announced with the hymn number. With longer hymns more elaborate devices may be used, but in such cases it is almost a necessity to have the hymn printed in full on the service lists, with plainly indicated directions as to the singing of the various groups.

Take for instance "Come, Thou almighty King," to Giardini's *Italian Hymn.* Sing the first stanza full (choir and congregation), the second with its "mighty sword" by the men, the third "Come, Holy Comforter," by the women, and the last stanza full. In hymns where the final verse is climactic it is especially effective to have all voices sing the melody while the organist intensifies the harmony with well-chosen changes of chords. The same scheme works out equally well for "All people that on earth do dwell" to *Old Hundred* and for "Come, let us tune our loftiest song" to *Duke Street.* An example of a longer hymn is "For the beauty of the earth" to *Dix.* It

might be planned as follows: I. Full, II. Choir, III. Women, IV. Choir, V. Men, VI. Full. The hymn "All glory, laud and honor," to *St. Theodulph* (27), lends itself particularly to varied treatment, the first and last stanzas and the refrain, full, the remaining verses, men, women, men, choir or men. Such long hymns as "When morning gilds the skies" to *Laudes Domini,* (No. 50), with its refrain "May Jesus Christ be praised" in the middle and at the end of each verse; and "For all the saints who from their labors rest," to *Sarum* or *Sine Domine* (77), can be made very inspiring by the exercise of a little ingenuity.

II

THE ORGANIST AND HYMN-PLAYING

Organists and choirmasters, as a rule, have little conception of the importance of hymns and hymn-singing. They realize neither the vital part religious song has played in the history of Christianity nor the inspiring and convincing value of good hymn-singing as a means of grace in the present day. The organist is chiefly responsible for the character of the congregational singing in the church in which he is employed. If he is careless and indifferent the people will respond in kind; if he is alert, interested and resourceful he may strike fire in the hearts of the worshippers and lift them on occasion to great heights of religious exaltation. There are times when naught but music can adequately express the communal mind. Take, for example, times of national peril, or times of national thanksgiving: patriotic songs alone voice the pent-up feelings of the multitude. Likewise at revivals and missionary meetings, the climax is inevitably the well-known hymn. Also at great ecclesiastical gatherings, music is a necessity and a power that reaches the innermost recesses of the human heart. The praise of God has been rightly said to be the highest act in which a human being can participate, and we naturally turn to song as the one satisfying vehicle of offering this praise. Worship is essentially praise to an omnipotent and merciful Creator and its practice is the most unselfish and noblest function of the human soul. To be in a position where one may both heighten and deepen such a worthy exercise is a privilege which few church musicians appreciate or understand. In some discerning churches these musicians are not called organists or choirmasters but "assistants to the minister in charge of the music." The term suggests at once the real significance of the office of director of the music, who so frequently is the organist.

The organist has, perhaps, even more to do with the setting of a proper atmosphere at a church service than the minister himself, at least his voice is first heard in the opening voluntary. This may be a pretty trifle to please the ear, or it may be an earnest endeavor to establish a sense of reverence—"the Lord is in His holy temple, let all the earth keep silence before him." Preludes, interludes, modulations and postludes should all be equally well considered, all knit together with a definite plan in mind instead of purposeless music-makings. In like manner hymn-playing must be appropriate and convincing. In playing over the tune, both the mood and tempo should be firmly established. Too many organists announce a hymn in a slipshod and indifferent manner. Instead of a clean and accurate playing of the four-part harmony there are apt to be sins both of omission and commission. The former makes for thinness, the latter makes for muddiness.

The registration should be most carefully thought out and be in consonance with the general character of the hymn. If the hymn be joyful use a clear, bright organ, but not too loud, or one will discount the possibilities of climax later on. If it is a quiet, peaceful hymn, set this mood, but do not play too softly or it will discourage the singers before they start. As a general rule it is well to build up the organ somewhat at the end of the tune as this mode of procedure invites co-operation on the part of the singers. The prevailing type of playing should be a good legato with repeated notes bound over except in the melody. To imitate the detached piano style of hymn playing on the organ is the last thing in bad taste. But detached chords may be very effective if they are saved for occasional emphasis or climax; however, this refers to the manuals only, for the pedals should never lose their fundamental dignity. The deep, pervading bass is the outstanding characteristic of the organ and the one which makes it especially suitable for grand, sustained and imposing effects. The one weakness of a symphony orchestra is the lack of a satisfactory bass, and it is for this reason that the organ is more and more scored in with orchestral climaxes. The inexperienced organist, however, thinks that the pedals must be kept forever booming. Give them a rest during the quieter moments occasionally and then note the fine and convincing effect when they reinforce the more vigorous passages. The habit of playing the pedals entirely in the lower octave should be promptly abandoned. It has a turgid effect and distorts the proper relation of the bass notes.

Interpretation

In hymn-playing the sense and sentiment of the various stanzas should

be meticulously followed and here again an abstemious use of the pedals will add greatly to the interpretative effect. One must remember that there are four fundamental varieties of organ tone—the diapasons, the strings, the flutes and the reeds. The diapasons naturally voice sturdy, straightforward sentiments, the strings quiet, restful moods, the flutes give a touch of the ethereal, while the louder reeds speak of joy and exultation. To some organists it never occurs to uncouple the Swell organ and give the Great organ an opportunity to assert its lusty, honest tones. Variety and good taste should be the constant study of the efficient, sincere and enterprising organist. For a concrete example, "Holy, holy, holy," to Dyke's *Nicaea* might be registered as follows:

Playing over: A diapason mezzo forte for the first half, then gradual crescendo reaching a forte with softer reeds at the finish—this to inspire a hearty entrance on the part of the singers. The congregation should be taught to rise promptly as the organist plays the last line. Straggling up as the first verse begins is fatal.

Verse I—Forte organ all through.

Verse II—Full swell organ.

Verse III—Mezzo piano organ of strings and flutes; no pedal.

Verse IV—Begin with forte organ and increase to a fortissimo by the beginning of the last line. Pedal, of course, to be used throughout.

"Abide with me" to Monk's *Eventide* offers a fine opportunity for good organ taste. It can easily be treated oversentimentally. For example, in the very last line to play fortissimo at the words "In life," and pianissimo at the words "In death," then resuming the fortissimo. This sudden reversal of emotion is enough to upset any congregation and makes hymn-singing a finicky and undignified exercise. The whole hymn voices a quiet hope and confidence and the organ should, with a subdued solidity, echo the same state of mind. A too literal musical interpretation of the text is as reprehensible as the habit of playing a tune over with a mushy, reedy stop combination and never changing the registration from start to finish. The first thing an organist should do on being confronted with a new instrument is to study carefully its tonal possibilities. If he is at all resourceful he will be able to discover on any sizable organ a variety of forte, mezzo forte, mezzo piano, piano and pianissimo effects. When these are well in mind he can accompany a six- or eight-stanza hymn with an appropriate and differing combination of tonal effects for each verse.

The well-equipped and resourceful organist will be ready to exploit the melody of a hymn-tune upon a separate manual. This may be done at the written pitch or an octave higher or an octave lower. In the tenor range a combination of diapasons and eight-foot trumpet has a particularly fine effect. When the higher pitch is used, it must not be unpleasantly shrill. To do this the player must have the ability to carry the tenor and alto parts in the left hand and the bass part in the pedals, thus leaving the right hand free for the melody. Incidentally this device is a most useful exercise for the young organist. In familiar tunes, when choir and congregation are well under way, telling phrases from the alto or tenor may be played above the soprano part. Or a counter-melody may be superimposed. The congregation should be taught that, if the organist plays an interlude before the last verse, all are expected to sing the tune in unison in order that the harmonies may be varied by way of thrilling climax. But the organist must not stray so far away from the natural harmonies as to perturb the singers, or cause him to jump back awkwardly to the key. A crowning point of Divine worship is no place for experiment or maladroitness. Either the organist should write out his interlude and varied harmonies, or he should be experienced and talented enough to run no risk of an anti-climax.

The habit has been growing in England of adding a "Descant" to well-known hymn-tunes. This is a free soprano melody, soaring above the tune of the hymn. It has a thrilling effect when well done, but like all unusual effects it should be used sparingly. All the singers except the choir-sopranos sing lustily on the hymn-tune, in order to emphasize the fact that the hymn melody is after all the principal business in hand. The descant should not be used for more than one verse in a four-verse hymn, nor more than twice in a longer hymn, otherwise this striking device will soon lose its effectiveness. Any organist who knows his harmony and counterpoint can write good descants. Novello and Co., of London, England, have published a number of excellent descants to well-known tunes composed by Geoffrey Shaw. Quite a few tunes in the new English hymn-book already referred to, *Songs of Praise,* are provided with two versions, one the ordinary four-part arrangement, and the other with new harmonies plus a descant. Here is still another way in which interest may be added to hymn-singing.

Pitch and Tempo

The capable organist should also be able to transpose a tune up or down either a semi-tone or a whole tone. Frequently tunes are set too high for

congregational use. There is something in the contention that a tune sounds best in the key in which it is conceived, as Horatio Parker contended, but this is not always the case, even with Parker's own tunes. It is a pity for a good melody to fail of general use simply because it ranges a bit too high for the average voice. As an illustration of the point, Sullivan's world-famous but commonplace *St. Gertrude* to "Onward Christian Soldiers," was originally written in the key of F major. It is mostly sung in E flat major and really sounds best in that key. Many English tunes are pitched too high for American use, and the inference is that English voices ranged higher than on this side of the Atlantic; but at least one recent English hymnal has many tunes pitched lower than is usual in this country. To the hyper-sensitive musician pitch will be somewhat a matter of conditions. People will sing higher under stress of excitement or when gathered in vast throngs, with the consequent courage of numbers. Weather conditions and the thermometer are also contributing factors in determining how high one may casually vocalize. Tempo is also a variable quantity. With small congregations the tempo should be a trifle faster than with large congregations, as large bodies move slowly. The type of hymn-tune must also be considered. Lutheran chorales and the dignified early English tunes must not be permitted to lose their stateliness by being hurried. On the other hand, modern tunes to animated, uplifting texts will stand a quicker pace. Introspective and penitential hymns naturally go deliberately.

But rhythm is of far more importance than tempo, and unfortunately the organ is the most difficult of all instruments upon which to play rhythmically. It is only the exceptional organist who habitually plays with pulsing beat. It is quite possible to give the effect of animation in slow music or the effect of deliberation in fast music and this ability is peculiarly valuable in hymn-playing, for slow tunes should never drag heavily nor quicker tunes sound frivolous and hurried. In fact first-class hymn-playing is a fine and sensitive art and few indeed attain unto it in all its ramifications.

III

A SHORT HISTORY OF THE DEVELOPMENT OF THE HYMN-TUNE

Hymn-tunes naturally divide themselves into four groups: I, Gregorian or Plain Song; II, Lutheran; III, Early Anglican; IV, Modern.

I. Gregorian or Plain Song-Tunes

These tunes are not generally known in Protestant churches, as their use is largely confined to Roman Catholic or, to a lesser extent, to Anglican or Protestant Episcopalian churches. According to most authorities, Gregorian music is formed upon the so-called Greek Scales, but more recent investigations seem to trace Arabic and Hebrew influences in the system. The eight tones, or modes, which are principally used find their equivalents in scales built upon certain white notes of the piano keyboard. If we play "My country, 'tis of thee," on successive white notes beginning on middle D, entirely avoiding the black notes, we will have played the melody in the following Ecclesiastical or Greek modes:

Dorian, beginning on D.
Phrygian, beginning on E.
Lydian, beginning on F.
Mixo-Lydian, beginning on G.

In all of them the tune will be distorted in places as the whole and half tones will not come in their accustomed relations. The whole system is much too complicated to be explained here beyond the fact that these venerable scales are different from our familiar major and minor scales and that melodies formed upon them will in consequence sound strangely to our ears. The uninitiated jump to the conclusion that these ancient scales are awkward and unmusical and but the crude beginnings of modern art. The truth of the matter is quite the reverse. Gregorian music is a highly developed and extremely complicated art, having far more scope for variety than our modern scales. It was developed and perfected long before the art of harmony was discovered and is purely a melodic system. If one can dis-associate one's ears from present-day scale formulas and listen with unprejudiced ears, a whole world of fascinating musical effects is opened up in this time-honored art.

For centuries the Gregorian modes have been utilized as the official music of the Roman Catholic Church, and this has given that religious body a musical character of its own. Gregorian hymn-tunes invariably become popular when given a sympathetic and thorough trial. There is a freshness and individuality to these melodies which places them in a category by themselves. Fifteen fine examples of Plain Song tunes are contained in the New Hymnal of the Protestant Episcopal Church in their authentic form, with proper modal harmonies supplied by Winfred Douglas, and four of these will be found in the Appendix, Nos. 4, 72, 73, 74. To harmonize these melodies

in modern style or to force them into the straight-jacket of modern hymn-tune rhythms is to strip them of their essential characteristics.

II. Lutheran Tunes

The Lutheran Chorale came into existence about the time our present-day system of harmony was getting on its feet. Martin Luther (1483-1546), himself a noted hymn-writer, tune-composer and arranger, was the father of this type of hymn-tune, and it is generally conceded to take front rank in the Protestant hymn-tune world. These tunes are always dignified, singable, melodious and expressive and it is enouraging to note their increased use in the newer and better hymn-books. The most famous of these tunes associated with the Lutheran Reformation is *Ein' feste Burg* (No. 24, A mighty fortress is our God) to Luther's own paraphrase of the 47th Psalm. The tune is also ascribed to Luther, who was a great lover of music and of congregational singing. This tune in itself sums up the outstanding characteristics of the German chorale in its stateliness, its vigor, its uncompromising straightforwardness, and in its scorn of cheap sentimentality. It has been exploited in the compositions of Bach, Mendelssohn, Wagner, Meyerbeer and many other noted musicians. Sung by a vast multitude of lusty voices it is thrilling beyond words. Other world-famous chorales are:

No. 28. *Nun danket alle Gott* (Now thank we all our God).
No. 25. *Passion Chorale* (O sacred head surrounded).
No. 29. *Wachet auf* (Wake, awake for night is flying).
No. 2. *Wie leuchtet uns* (How bright appears the morning star).
No. 70. *Lobe den Herren* (Praise to the Lord, the Almighty).
No. 27. *St. Theodulph* (All glory, laud and honor).
No. 65. *Worgan* { (Jesus Christ is risen to-day). / (Christ the Lord is risen to-day).

With the exception of the last mentioned, which was written in 1708, all the above tunes were composed between 1599 and 1647. *Ein' feste Burg* dates from 1529. They have all passed the infallible test of time in proving their right to persist. Mere pleasing qualities will not insure longevity—it requires sturdier qualities! Two other fine specimens will be found at Nos. 30 and 36.

III. Early Anglican Tunes

The English hymn-tunes of the 16th, 17th and 18th centuries have in a

modified degree the qualities of the Lutheran chorale. They are virile and possess lasting qualities which have kept them in use until the present day. The British characteristic of a certain honesty and bluntness is observable in many of them, and they are far removed from the pleasant suavity of a later English type. Perhaps the most typical tune of this class is *St. Anne* (O God, our help in ages past), and dates from 1708. The sturdy grandeur of Watts' famous hymn is admirably echoed in the uncompromising robustness of Wm. Croft's tune. It is in many ways a model tune—short, within convenient range of the average voice and of unquestioned fitness in its musical interpretation of the text. A much earlier specimen is *Tallis' Canon* (All praise to Thee, my God, this night), which dates from 1567. Here again we find the same British straightforwardness. It is called a "canon" because the tenor will be found to duplicate the soprano four notes later. Other fine tunes of this school are the following:

No. 37. *Hanover* (Ye servants of God, your Master proclaim).
No. 35. *Darwall* (Shall hymns of grateful love).
No. 38. *St. Thomas* (I love Thy kingdom, Lord).
No. 31. *Dundee* (O God of Bethel, by Whose hand).
No. 9. *Winchester Old* (While shepherds watched their flocks).
No. 39. *Truro* (Jesus, Thou everlasting King).
Silver Street (Soldiers of Christ, arise).
Christmas (Awake, my soul, stretch ev'ry nerve).

At the same time the Lutherans were singing their picturesque chorales to long and irregular meters, the English confined their vocal efforts largely to the singing of metrical psalms. It is said that the psalm-singing habit was brought to England by Protestants who had fled to Geneva to escape the religious persecution under Queen Mary. There they came under the influence of John Calvin, and on their return to England they brought with them Calvin's abhorrence of art and ritual and also his principle that God should be praised and worshipped only through words found in the Bible. This principle found wide acceptance on the part of both English Puritans and Scotch Presbyterians. It was the common belief that the people were singing "the psalms of David to the tunes of David." Would-be poets not only versified the psalms but also the Creed, the Lord's Prayer and a considerable portion of the New Testament. Not only the Reformers took up the habit of psalm-singing, but the Church of England as well, and a semi-official version of the psalms appeared under the following quaint caption:

"The Whole Book of Psalmes collected into English metre in 1562 by T. Sternhold, J. H. Hopkins and others, conferred with the Ebrue, with apt notes to sing them withal. Set forth and allowed to be sung in all churches, of all the people together, before, and after Evening Prayer, and also before and after sermons, and moreover in private houses for their godly solace and comfort, laying apart all ungodly songs and ballads, which tend only to the encouragement of vice and the corrupting of youth."

Notwithstanding the literary crudeness of Sternhold and Hopkins their transcription of the psalms enjoyed enormous popularity, no less than 600 editions being issued by 1828, surpassing all other English books in circulation except the Bible and the Book of Common Prayer. In 1696 Tate and Brady issued a more graceful if less rugged metrical version of the psalms. This was followed by Isaac Watts' "Imitation of the Psalms of David in the Language of the New Testament." A version by Ainsworth was brought to New England by the Puritans and in 1636 a committee of Congregationalists issued "The Bay Psalm Book" which passed through seventy editions, twenty of which were printed in England and six in Scotland. At this time the curious custom of "lining out" prevailed. Each line of a hymn was first read aloud by the clerk or minister and then sung by the congregation. This disjointed procedure resulted disastrously at times, for the singers would confuse the tunes. The habit had at least the advantage of permitting the introduction of new hymns without the expense of printing them. The "lining out" continued even after a hymn was well known to all the congregation.

When John Wesley (1703-1791) crossed the Atlantic in 1737 to organize the Methodists in America, a band of Moravians were his fellow-passengers and their devout and frequent hymn-singing made a deep impression on the great reformer. Wesley, with characteristic energy, learned the German language in order to translate for the use of his own followers the hymns sung by the Moravians. This incident had much to do with the gradual substitution of the singing of religious verse in place of metrical psalms in the services of the churches. Although the father of Methodism, John Wesley, was a clergyman of the Church of England and so remained to the day of his death, his younger brother, Charles, also an Anglican clergyman, had a fertile and inspired gift for hymn-writing, and greatly aided John's evangelistic urge by a continuous stream of ecstatic sacred verse. He is the author of "Jesus, Lover of my soul," "Love divine, all love excelling," "Hark! the herald angels sing." He wrote some 6,000 hymns and will be found to head the

list of contributors in most English hymn-books. The Methodist Hymnal contains 121 of his hymns and 19 of his brother John's. However, Isaac Watts (1674-1748) had broken the path to a freer hymnology by the publication of his "Hymns and Spiritual Songs in Imitation of the Psalms" in 1707, the year Charles Wesley was born. But the interesting fact remains that the first non-psalmodic hymn-book was compiled by John Wesley and thus began in America the long list of English hymn-books.

Composers promptly responded to this change of front in congregational song worship, and hymn-tunes began to lose the sturdy straightforwardness of the early type and to assume more sinuous lines melodically and more unctuous chords harmonically. A chronological survey of the tunes of James Nares (1715-83), Aaron Williams (1731-76), John Darwall (1731-89), Samuel Webbe (1740-1816), Henry J. Gauntlett (1805-76), Henry Smart (1813-79), George J. Elvey (1816-93), Edward J. Hopkins (1818-1901), John S. B. Hodges (1830-1915), will reveal this gradual change. And this brings us to the Modern and last group of hymn-tunes.

IV. The Modern Hymn-Tune

The men who have accomplished the most to set the style of the modern hymn-tune are William Henry Monk (1823-99), John Bacchus Dykes (1823-76), and Joseph Barnby (1838-96). Monk was musical editor of *Hymns Ancient and Modern,* the most widely used hymn book in the world. Between the time of its first publication in 1861 and the beginning of the World War some sixty million copies were sold. An historical edition printed some twenty years ago contains much interesting information regarding the evolution of both hymn and tune, and also contains notes as to the genesis of each hymn and tune appearing in the collection. Monk's tunes are graceful and singable and intimately reflect the spirit of the text. There are few greater favorites among hymn-tunes than his *Eventide* to "Abide with me." It is said to have been composed in ten minutes in a room where a piano lesson was in progress. His tunes are more numerous in English than in American hymnals, but they all show the earmarks of the trained musician and the sympathetic hymn-lover.

Dykes and Barnby are apt to have more tunes than any other composers in the better American hymn-books. Although Dykes was a clergyman in the Church of England, he was skilled in music and had a distinct gift for the composition of hymn tunes. His most sung tune, but by no means his

best, is *Nicaea* to "Holy, holy, holy." Other well-known tunes of his are *Lux Benigna* to "Lead, kindly Light," *Hollingside* to "Jesus, Lover of my soul" (45), and *Dominus Regit Me* to "The King of love my Shepherd is." (48). Dykes struck out in more or less original paths in his *Vox Dilecti* "I heard the voice of Jesus say" (49), with its dialogue effect and in his *St. Andrew of Crete* to "Christian, dost thou see them?" with its dramatic contrasts between major and minor keys. George C. Martin, the successor to John Stainer as organist and choirmaster of St. Paul's Cathedral, London, pays the following tribute to Dykes' tunes: "They are on the lips of thousands, and are associated with the most solemn moments of life. But because Dr. Dykes was happy in expressing emotions in a way that was intelligible to the masses, we must not overlook the real difficulty and merit of discovering a musical way to the hearts of men, for not every great composer has been successful with hymn-tunes." Dykes succeeded Monk as musical editor of *Hymns Ancient and Modern* and continued the latter's policy of excluding weak and cheaply popular tunes. But now, to the English hymn-tune purists like Gustav Holst and Vaughan Williams, Dykes is relegated to the ranks of the oversentimental and but four of his tunes appear in *Songs of Praise,* and eleven in *The English Hymnal,* as against thirty-five in *The New Hymnal* of the Episcopal Church and forty-nine in the *Methodist Hymnal,* including repetitions. In Songs of Praise "Holy, holy, holy" is supposed to be improved by placing holds over the second syllable of the first two "holies." A collection of over two hundred tunes by Dykes is published separately.

Dykes' popularity is hard pressed by the hymn-tunes of Joseph Barnby. None of Barnby's tunes are in *Songs of Praise* and but three in the *English Hymnal,* two of which are in the Appendix. In American hymnals Barnby's tunes are apt to lead all others in number. There is a certain lusciousness of harmony which offends the exacting ear but pleases mightily the average taste. His *Merrial* to "Now the day is over" is one of the most popular tunes in circulation; his martial *The Good Fight* to "We march, we march" sets all feet a-tramping; his *Laudes Domini* to "When morning gilds the skies" (50) is as picturesque as a sunrise, and his *Sarum* to "For all the saints," in spite of its effectiveness has been dubbed the worst hymn-tune ever written by an English musical esthete! Barnby like Dykes has a hymn-book devoted exclusively to his own tunes. In this "Original Tunes to Popular Hymns" he makes the following clever defense:

"If the outward form into which these tunes have been thrown be likely to be censured, much more, so I fancy, is the modern feeling in which they are conceived. The terms effeminate and maudlin, with others, are freely used nowadays to stigmatize such new tunes as are not direct imitations of old ones. And yet it has always appeared strange to me that musicians should be found who, whilst admitting that seventeenth century tunes were very properly in what we may call the natural idiom of the period, will not allow nineteenth century ones to be written in the idiom of the present day. You may imitate and plagiarize the old tunes to any extent, and in all probability you will be spoken of as 'one who is thoroughly imbued with the truly devotional spirit of the old ecclesiastical writers,' but you are not permitted on any account to give your natural feelings free play; or, in short, to write spontaneously. The strangest part of the argument, however, is this: that whilst you are urged to imitate the old works, you are warned in the same breath that to succeed is altogether without the bounds of possibility. The question then naturally arises, Would it not be better—though at the risk of doing feebler things—to follow your own natural style, which, at least, would possess the merit of truth, and to leave the task of endeavoring to achieve an impossibility to those who prefer it? For my part I have elected to imitate the old masters in their independent method of working, rather than their works."

The imitators of Dykes and Barnby are legion and the pair have unquestionably placed their mark upon the hymn-tune output of the past three-quarters of a century. Their melodies are pleasant to sing, their harmonies and part-writing are always well written, their response to poetic suggestion sympathetic and appreciative, but occasional lapses into cloying sweetness and a tendency to suavity and over-sentimentality will probably block their paths to tune-immortality. It requires a certain ruggedness and broadmindedness to withstand the assaults of time. The milder qualities are apt to be the expression of the hour while more solid qualities endure. In England a finer taste both in text and tune is on the increase, a fact already mentioned in these pages. The two naturally—and happily—move together. Fine verse does not as a rule appeal to the unschooled composer. An excellent musical example of this modern English tendency will be found at No. 77 "For all the saints," by R. Vaughan Williams, one of England's greatest present-day com-

posers. Discriminating musicians will at once recognize the superiority of this tune to Barnby's much sung *Sarum*. It is very heartening to note that men like Williams and Gustav Holst will edit hymnals and write hymn-tunes, for the majority of gifted composers are mistakenly under the impression that hymn-tunes are hardly a sufficient challenge to their creative powers. There are also indications of an improvement in standards in America. It is by no means intended to imply that the tunes of the Dykes-Barnby type are beneath contempt, or that such tunes should not appear in a self-respecting hymnal. They are a solace and joy to many people of intelligence and culture, but this is no reason why they should not be gradually replaced by better material. The ideal of ultimate truth is the goal of both religion and art, and the sincere and informed student should, on occasion, take public account of stock.

American Tunes

With the exception of Lowell Mason (1798-1872) America has had no outstanding composer of hymn-tunes. Mason filled a worthy place in his day and generation with his simple, singable tunes. His *Olivet* to "My faith looks up to Thee" is in the fastidious English *Songs of Praise*. It is also in the *English Hymnal* together with his *Missionary Hymn,* but the latter is not used to the original words "From Greenland's icy mountains." Mason puts to shame the would-be popular hymn-tune manufacturers who are constantly flooding the market with inane words and clap-trap tunes. The only other American composer who has written any considerable number of distinctive hymn-tunes is Horatio Parker. Some twenty years ago Parker compiled a hymnal of his own for the use of the Episcopal Church of which he was an earnest member. It contains thirty of his own tunes and they are marked by individuality of style. Words of an imposing and grandiose character seem to appeal to him. Typical tunes are his *Courage* to "Fight the good fight," and *Foundation* to "How firm a foundation" (63). His harmonies are bold and effective and there is a sweep to his melodies which requires ample vocal range. He claimed that to transpose a hymn from the original key was "illegal" and he would make no concessions to the limitations of the congregational voice. By many his tunes are considered as "choir tunes" on account of their larger plan, but the fact remains that his dignified and impressive settings are sung by some congregations in spite of their ampli-

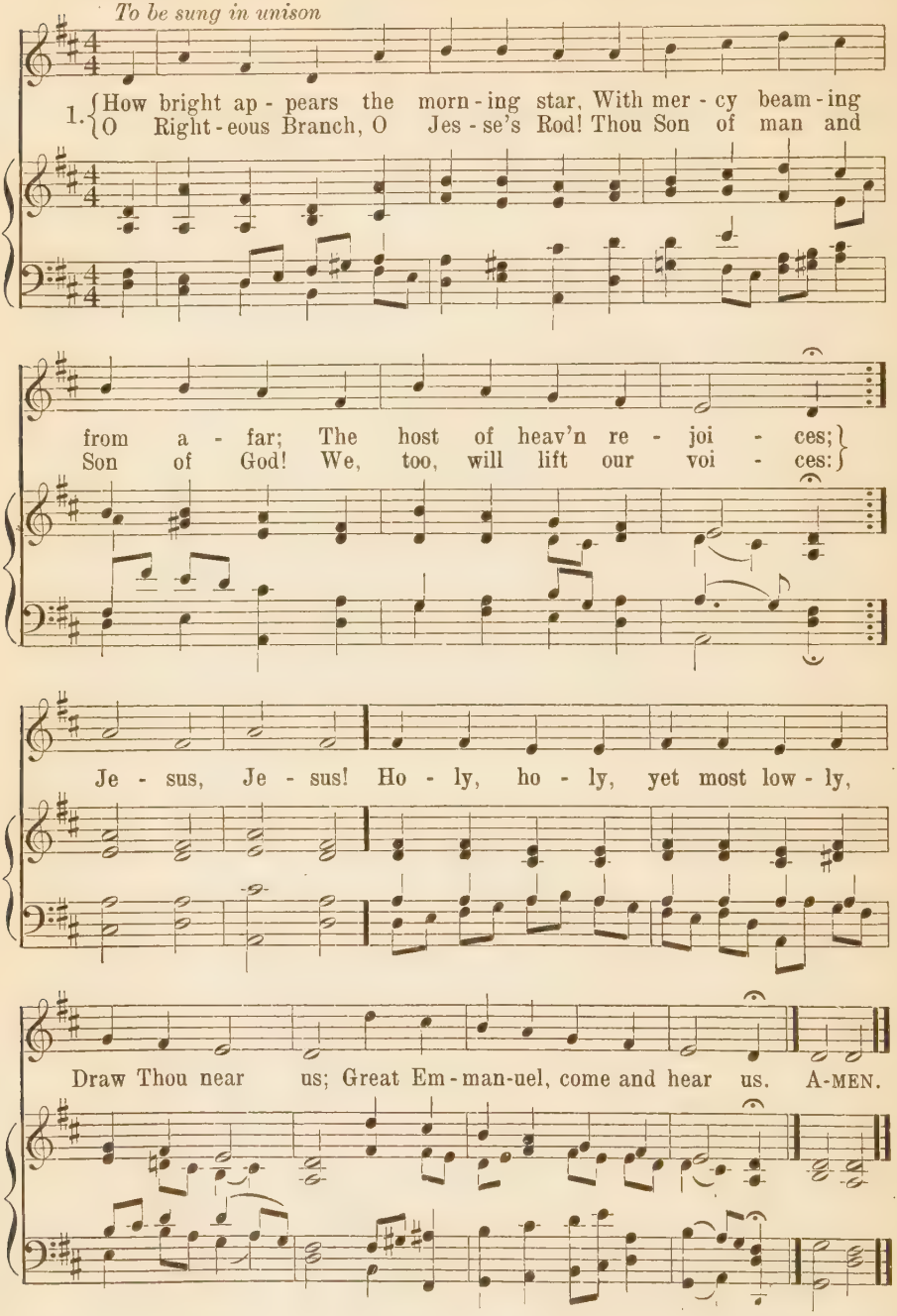
tude of range. With the increased and superior attention now given to music in our public schools there is no reason why the scope of hymn-tunes should not attain to a larger expression in the coming generations. But curiously enough Parker experienced a change of heart as to the ideal hymn-tune. He condemned his own products and championed the cause of the early English school in its unpretentious sincerity. An eclectic taste, however, will certainly take into account Parker's virile and picturesque hymn-tunes. Unfortunately they are not much known outside of the Episcopal Church. America has made very definite and worthy contributions to Christian hymnology. As time passes it is to be hoped that she will make contributions of equal value to Christian hymn-tunes.

Hymn Appendix

NOTE: The following hymns and tunes are added as a matter of convenience to those desiring to examine the tunes referred to in the preceding pamphlet. They are taken from *Selected Hymns and Carols,* a collection of 77 hymns and tunes published by the Department of Church and Choral Music. This collection is designed to present some of the best examples of the various types of hymn-tunes, and to supply proper material for Hymn-singing Festivals held under the auspices of the Department. Copies will be mailed gratis upon application.

2 How Bright Appears the Morning Star

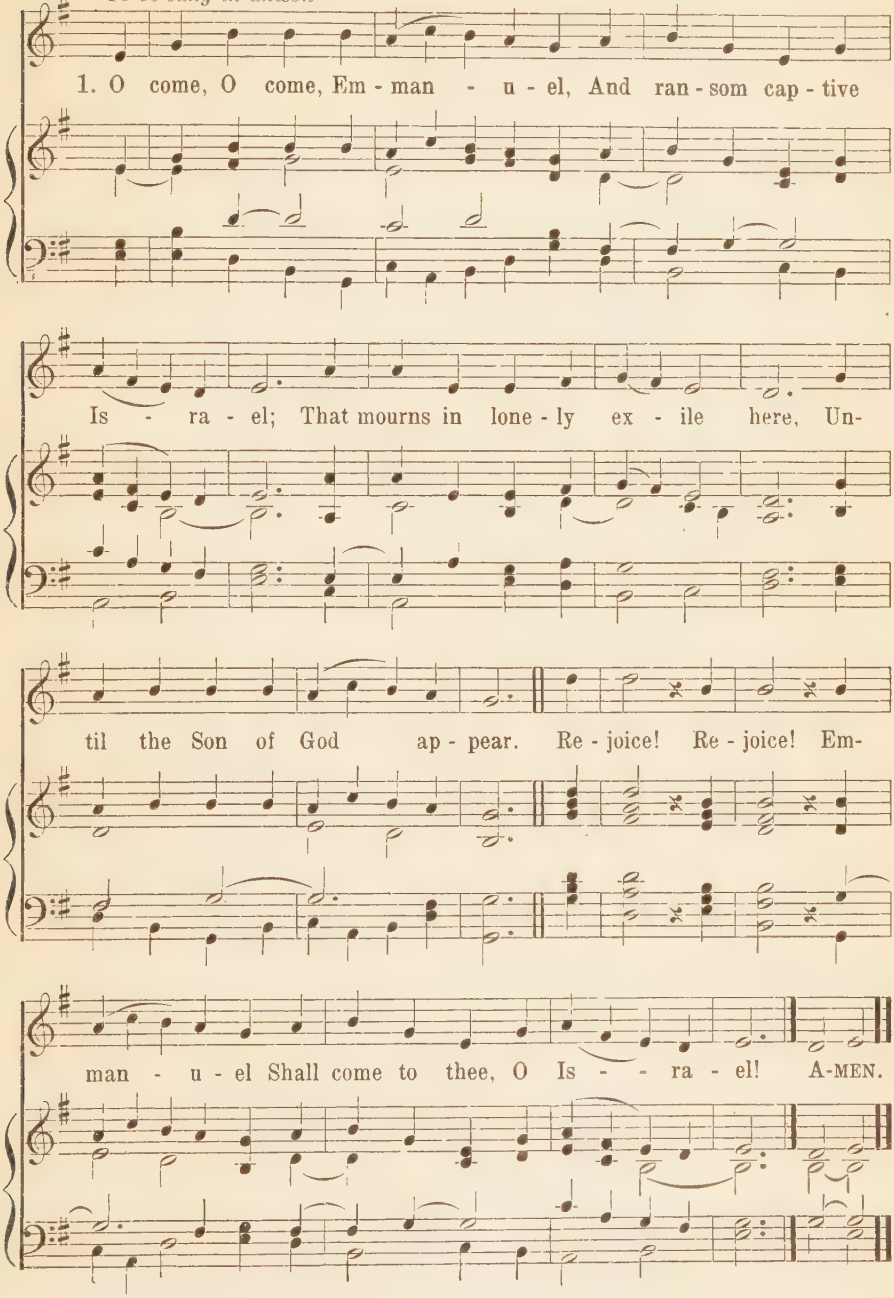
FRANKFORT P. M. Harmonies by Johann Sebastian Bach, 1685-1750

To be sung in unison

1. How bright ap - pears the morn - ing star, With mer - cy beam - ing
O Right - eous Branch, O Jes - se's Rod! Thou Son of man and
from a - far; The host of heav'n re - joi - ces;
Son of God! We, too, will lift our voi - ces:
Je - sus, Je - sus! Ho - ly, ho - ly, yet most low - ly,
Draw Thou near us; Great Em - man - uel, come and hear us. A-MEN.

O Come, O Come, Emmanuel

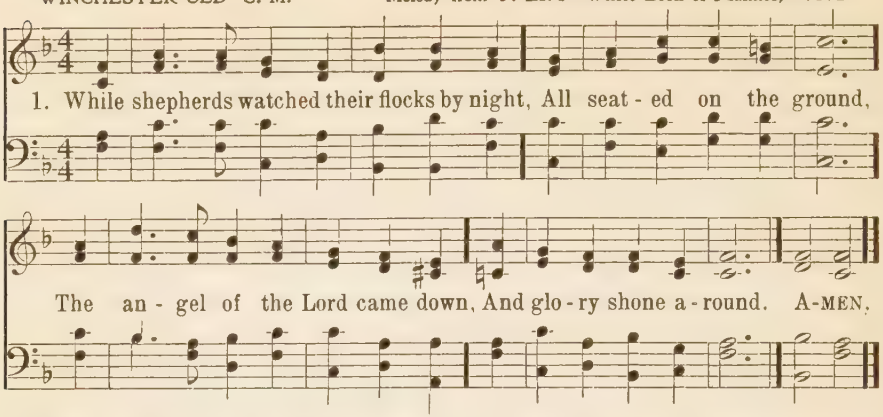
VENI EMMANUEL 8 8 8 8 8 8

Adapted by Thomas Helmore, 1854;
from "A French Missal." Mode I.

To be sung in unison

1. O come, O come, Em - man - u - el, And ran - som cap - tive
Is - ra - el; That mourns in lone - ly ex - ile here, Un-
til the Son of God ap - pear. Re - joice! Re - joice! Em-
man - u - el Shall come to thee, O Is - - ra - el! A-MEN.

9 While Shepherds Watched Their Flocks By Night

WINCHESTER OLD C. M. Melody from T. Est's "Whole Book of Psalmes," 1592


1. While shepherds watched their flocks by night, All seat - ed on the ground,
The an - gel of the Lord came down, And glo - ry shone a - round. A-MEN.

2 "Fear not," said he, for mighty dread
Had seized their troubled mind;
"Glad tidings of great joy I bring
To you and all mankind.

3 "To you, in David's town, this day
Is born of David's line,
The Savior, Who is Christ the Lord;
And this shall be the sign:

4 "The heavenly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid."

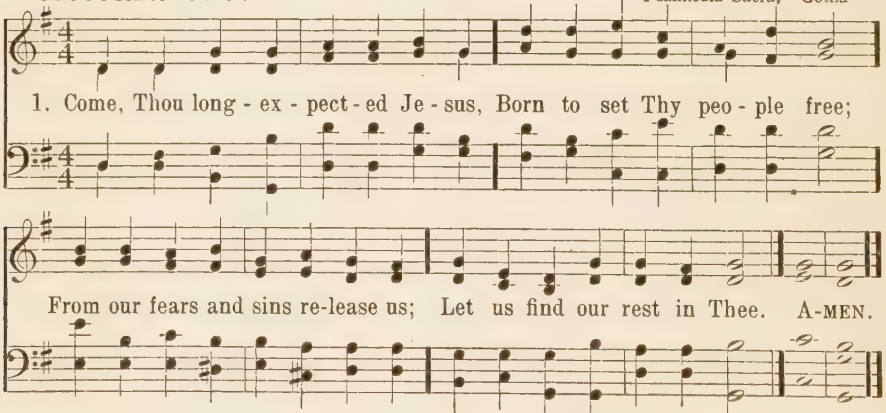
5 Thus spake the seraph, and forthwith
Appeared a shining throng
Of angels praising God, who thus
Addressed their joyful song:

6 "All glory be to God on high
And on the earth be peace;
Good-will henceforth from heaven to men
Begin and never cease."

Alternative Tune, Carol, No. 8 *Nahum Tate, 1700*

10 Come, Thou Long-Expected Jesus

STUTTGART 8 7 8 7 "Psalmodia Sacra," Gotha


1. Come, Thou long - ex - pect - ed Je - sus, Born to set Thy peo - ple free;
From our fears and sins re-lease us; Let us find our rest in Thee. A-MEN.

2 Israel's strength and consolation,
Hope of all the earth Thou art;
Dear desire of every nation,
Joy of every longing heart.

3 Born Thy people to deliver,
Born a child, and yet a king,
Born to reign in us forever,
Now Thy gracious kingdom bring.

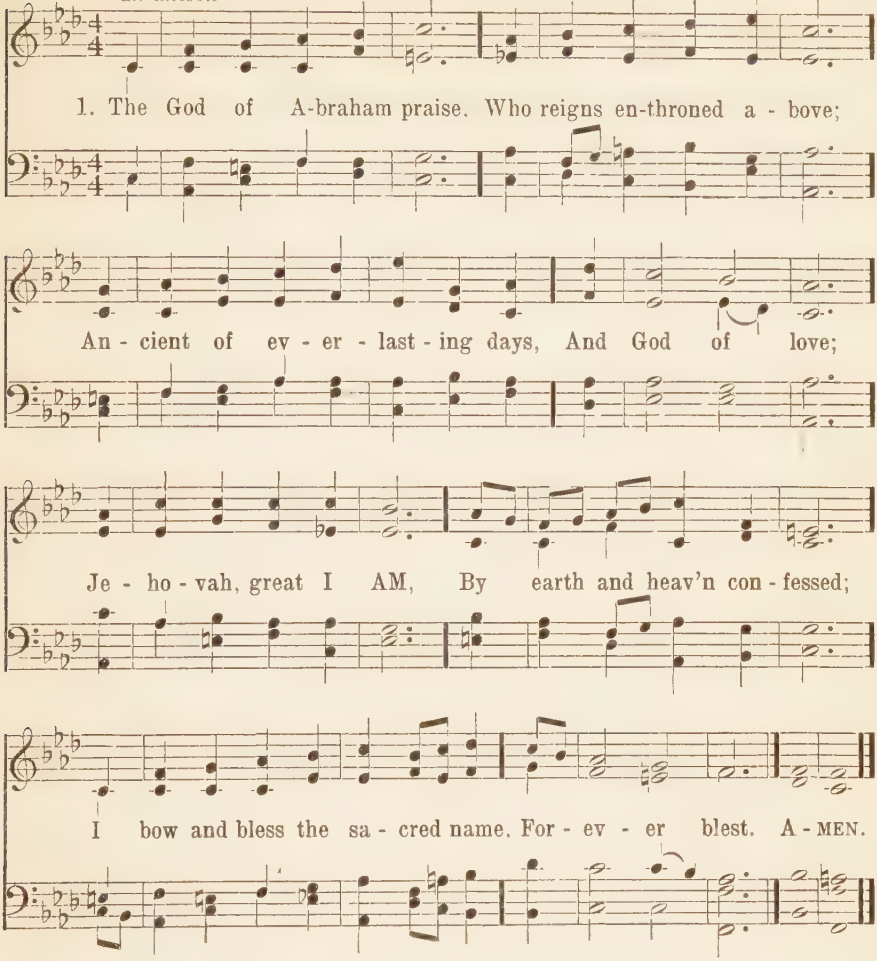
4 By Thine own eternal Spirit,
Rule in all our hearts alone;
By Thine all-sufficient merit,
Raise us to Thy glorious throne.

Charles Wesley, 1749

23 The God of Abraham Praise

LEONI 6 6 8 4 D.

In unison

Hebrew Melody

1. The God of A-braham praise, Who reigns en-throned a - bove;
An - cient of ev - er - last - ing days, And God of love;
Je - ho - vah, great I AM, By earth and heav'n con - fessed;
I bow and bless the sa - cred name, For - ev - er blest. A - MEN.

2 The God of Abraham praise,
At Whose supreme command
From earth I rise, and seek the joys
At His right hand:
I all on earth forsake,
Its wisdom, fame, and power;
And Him my only portion make,
My shield and tower.

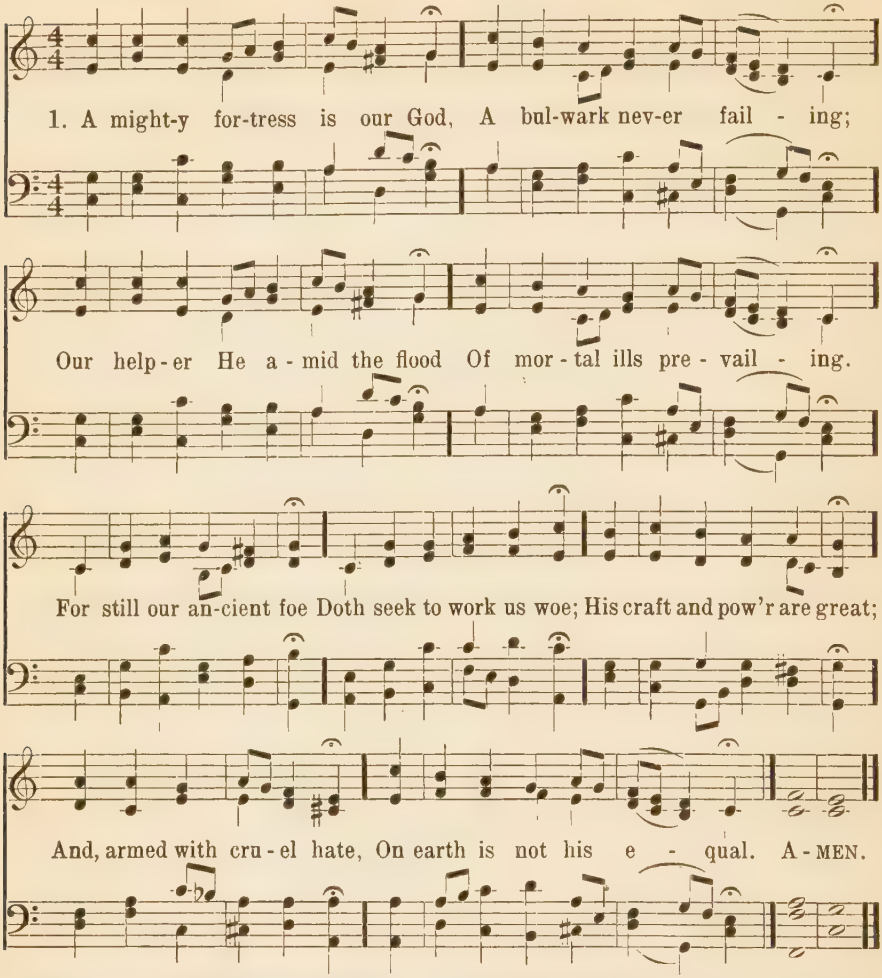
3 He by Himself hath sworn,
I on His oath depend;
I shall, on eagles' wings upborne,
To heaven ascend;
I shall behold His face,
I shall His power adore,
And sing the wonders of His grace
Forevermore.

4 The whole triumphant host
Give thanks to God on high;
"Hail, Father, Son, and Holy Ghost,"
They ever cry:
Hail Abraham's God and mine!—
I join the heavenly lays,—
All might and majesty are Thine,
And endless praise.

Thomas Olivers, c. 1770

24 A Mighty Fortress Is Our God

EIN' FESTE BURG 8 7 8 7 6 6 6 6 7 — Martin Luther, 1529


1. A might-y for-tress is our God, A bul-wark nev-er fail - ing;
Our help-er He a-mid the flood Of mor-tal ills pre-vail - ing.
For still our an-cient foe Doth seek to work us woe; His craft and pow'r are great;
And, armed with cru-el hate, On earth is not his e - qual. A-MEN.

2 Did we in our own strength confide,
Our striving would be losing;
Were not the right Man on our side,
The Man of God's own choosing.
Dost ask who that may be?
Christ Jesus, it is He;
Lord Sabaoth is His name,
From age to age the same.
And He must win the battle.

3 And though this world, with devils filled,
Should threaten to undo us;
We will not fear, for God hath willed
His truth to triumph through us.
The prince of darkness grim—
We tremble not for him;
His rage we can endure,
For lo! his doom is sure,
One little word shall fell him.

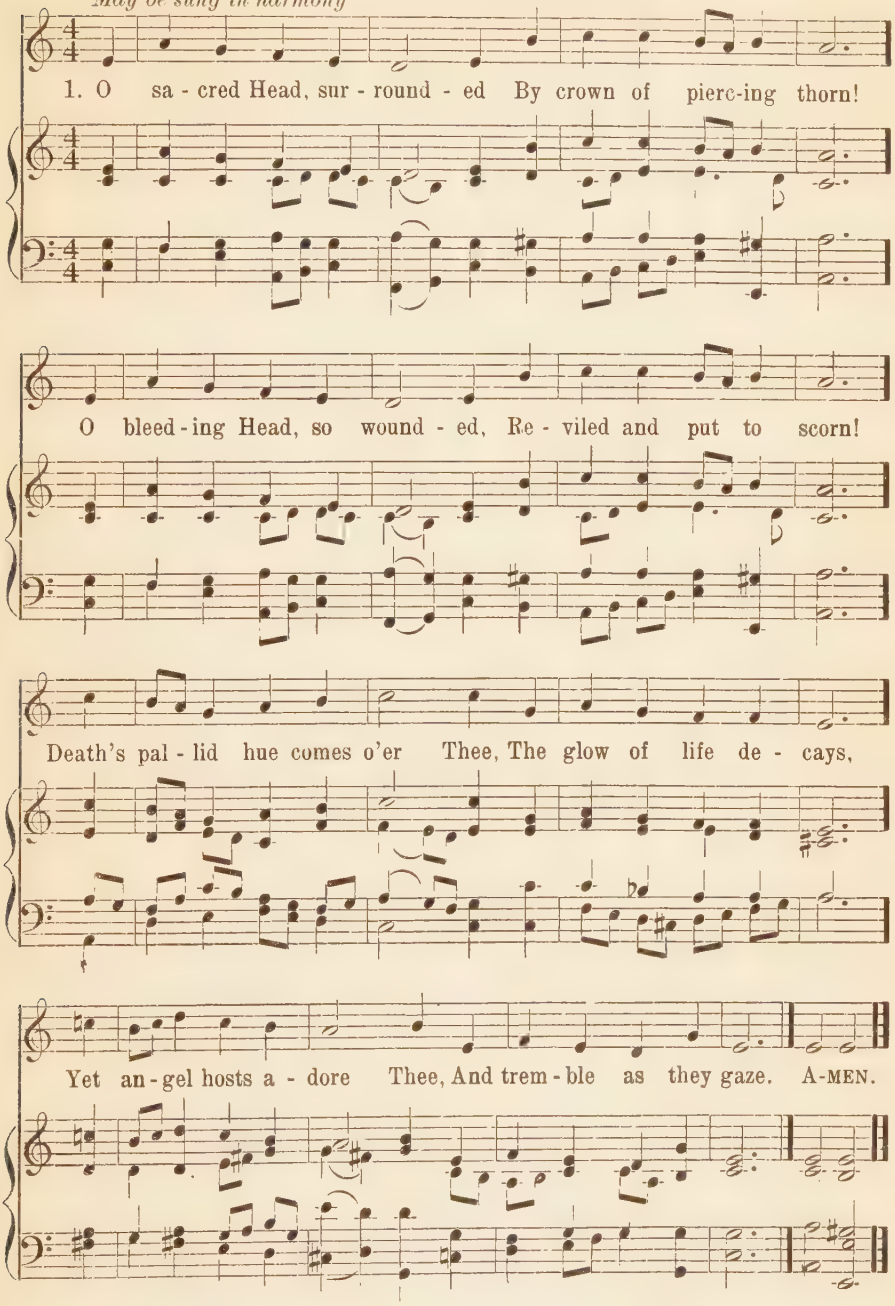
4 That word above all earthly powers—
No thanks to them—abideth;
The Spirit and the gifts are ours
Thro' Him Who with us sideth.
Let goods and kindred go,
This mortal life also;
The body they may kill;
God's truth abideth still,
His kingdom is forever.

Martin Luther; Tr. by Frederick Hedges, 1853

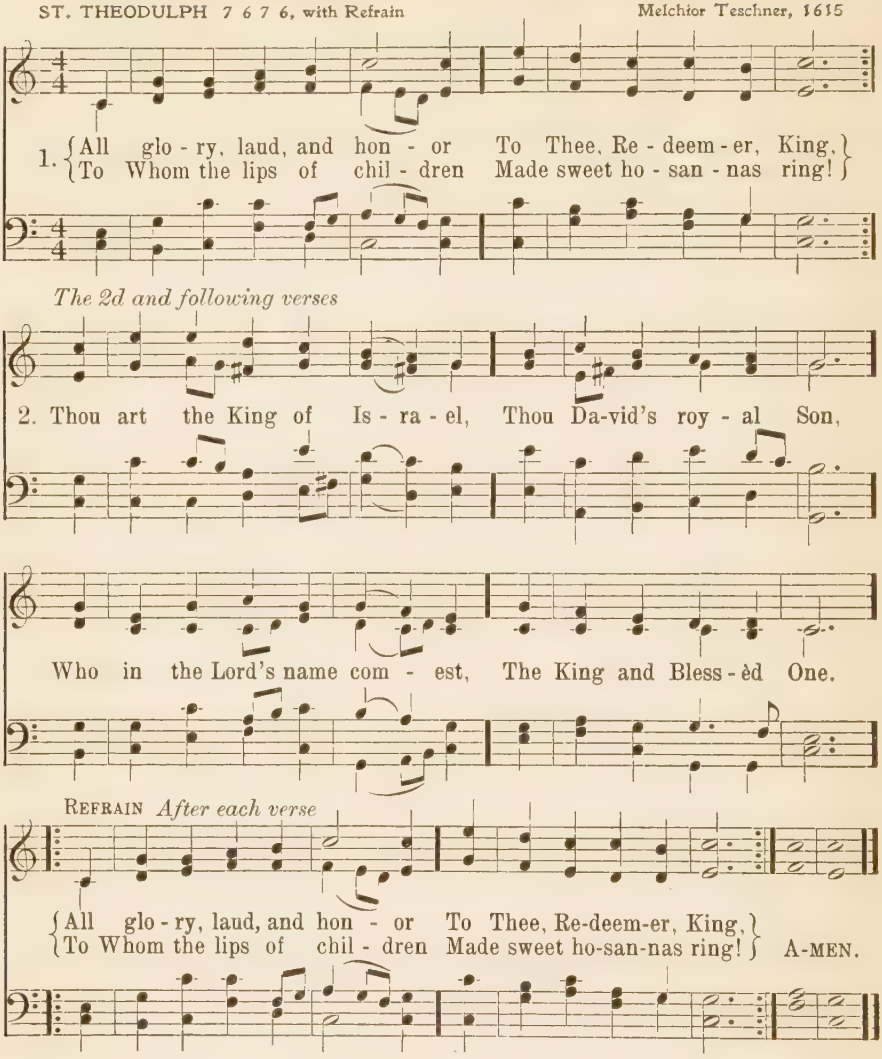
25 O Sacred Head, Surrounded

PASSION CHORALE 7 6 7 6 D.

Hans Leo Hassler, 1601
Adapted and har. by J. S. Bach, 1685–1750

May be sung in harmony

1. O sa - cred Head, sur - round - ed By crown of pierc-ing thorn!
O bleed - ing Head, so wound - ed, Re - viled and put to scorn!
Death's pal - lid hue comes o'er Thee, The glow of life de - cays,
Yet an - gel hosts a - dore Thee, And trem - ble as they gaze. A-MEN.

27 All Glory, Laud, and Honor

ST. THEODULPH 7 6 7 6, with Refrain — Melchior Teschner, 1615

1. All glo - ry, laud, and hon - or To Thee, Re - deem - er, King,
To Whom the lips of chil - dren Made sweet ho - san - nas ring!
The 2d and following verses
2. Thou art the King of Is - ra - el, Thou Da-vid's roy - al Son,
Who in the Lord's name com - est, The King and Bless - èd One.
REFRAIN After each verse
All glo - ry, laud, and hon - or To Thee, Re-deem-er, King,
To Whom the lips of chil - dren Made sweet ho-san-nas ring! A-MEN.

3 The company of angels
Are praising Thee on high;
And mortal men, and all things
Created, make reply.
All glory, etc.

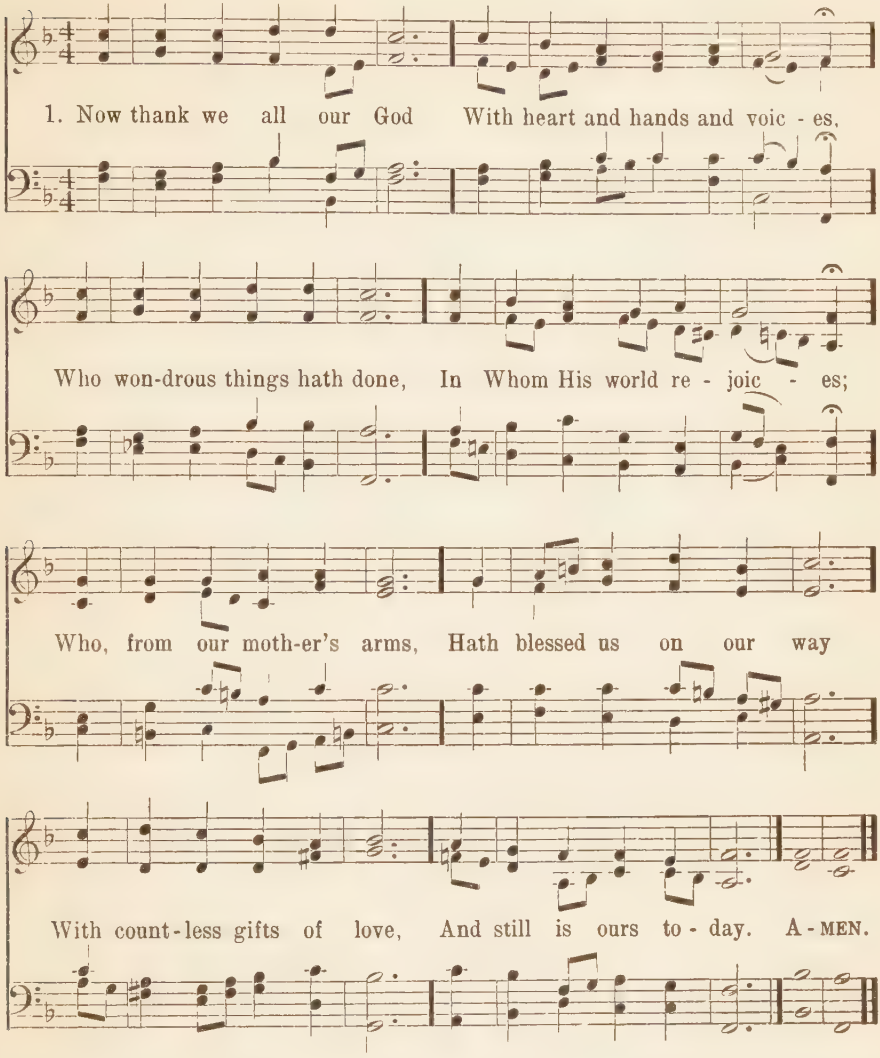
4 The people of the Hebrews
With palms before Thee went:
Our praise and prayers and anthems
Before Thee we present.
All glory, etc.

5 To Thee, before Thy passion,
They sang their hymns of praise;
To Thee, now high exalted,
Our melody we raise.
All glory, etc.

6 Thou didst accept their praises;
Accept the prayers we bring,
Who in all good delightest,
Thou good and gracious King.
All glory, etc.

Theodulph of Orleans, c 820; Tr. by John M. Neale, 1854

28 Now Thank We All Our God

NUN DANKET 6 7 6 7 6 6 6 6 — Johann Crueger, 1647

1. Now thank we all our God With heart and hands and voic - es,
Who won-drous things hath done, In Whom His world re - joic - es;
Who, from our moth-er's arms, Hath blessed us on our way
With count-less gifts of love, And still is ours to - day. A - MEN.

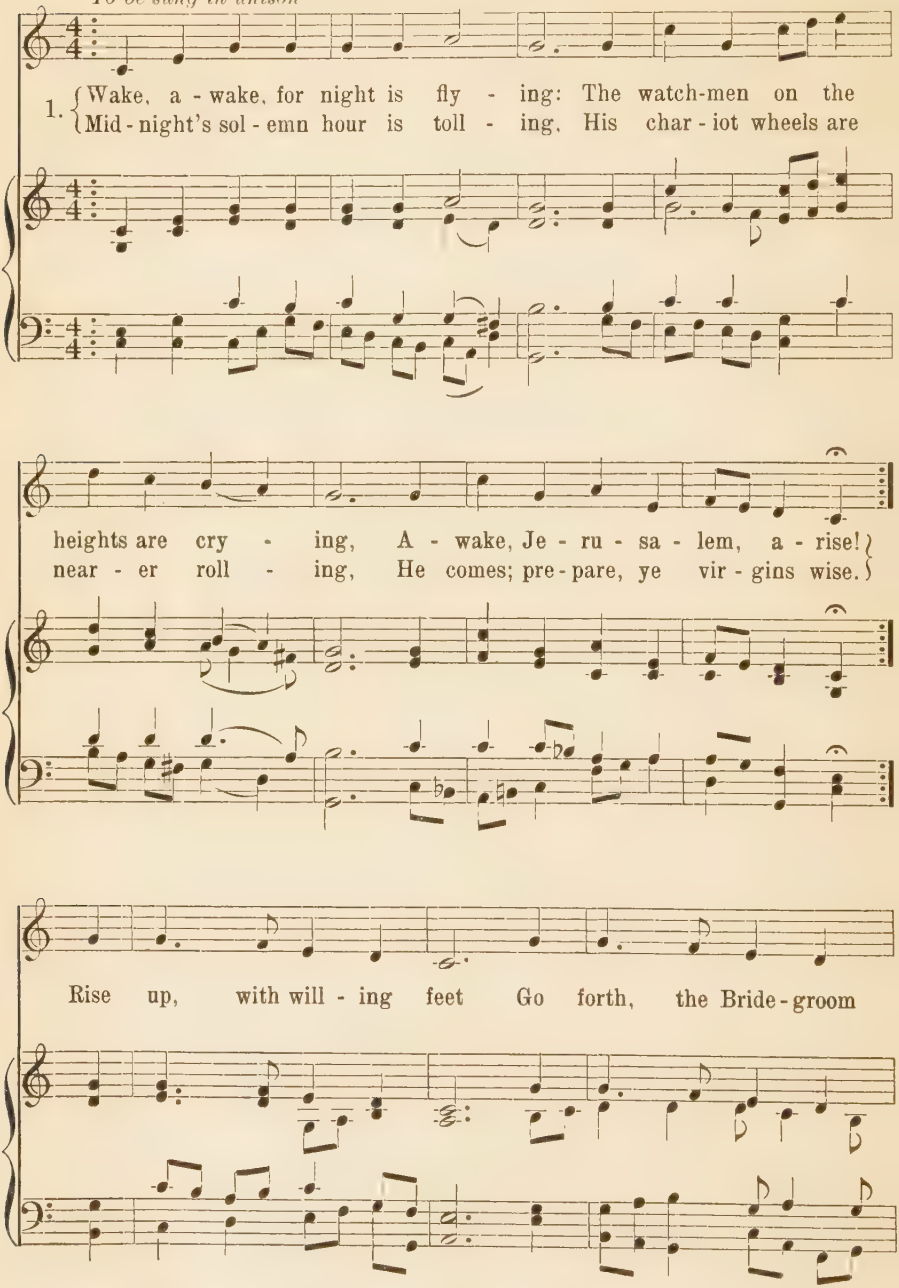
2 O may this bounteous God,
Through all our life be near us,
With ever joyful hearts
And blessed peace to cheer us;
And keep us in His grace,
And guide us when perplexed,
And free us from all ills
In this world and the next.

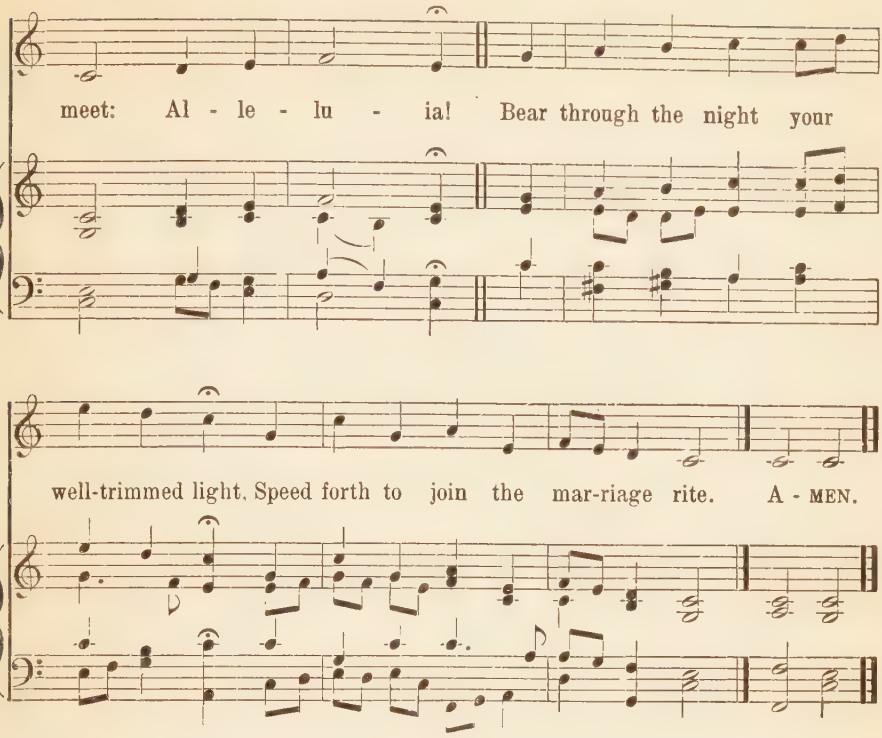
Martin Rinkhart, c. 1636; Tr. Catherine Winkworth, 1858

29 Wake, Awake, For Night Is Flying

Melody by Philip Nicolai, 1599
Harmonized by Johann Sebastian Bach, 1685–1750

SLEEPERS, WAKE P. M.

To be sung in unison

1. Wake, a - wake, for night is fly - ing: The watch-men on the
Mid - night's sol - emn hour is toll - ing, His char - iot wheels are
heights are cry - ing, A - wake, Je - ru - sa - lem, a - rise!
near - er roll - ing, He comes; pre - pare, ye vir - gins wise.
Rise up, with will - ing feet Go forth, the Bride - groom



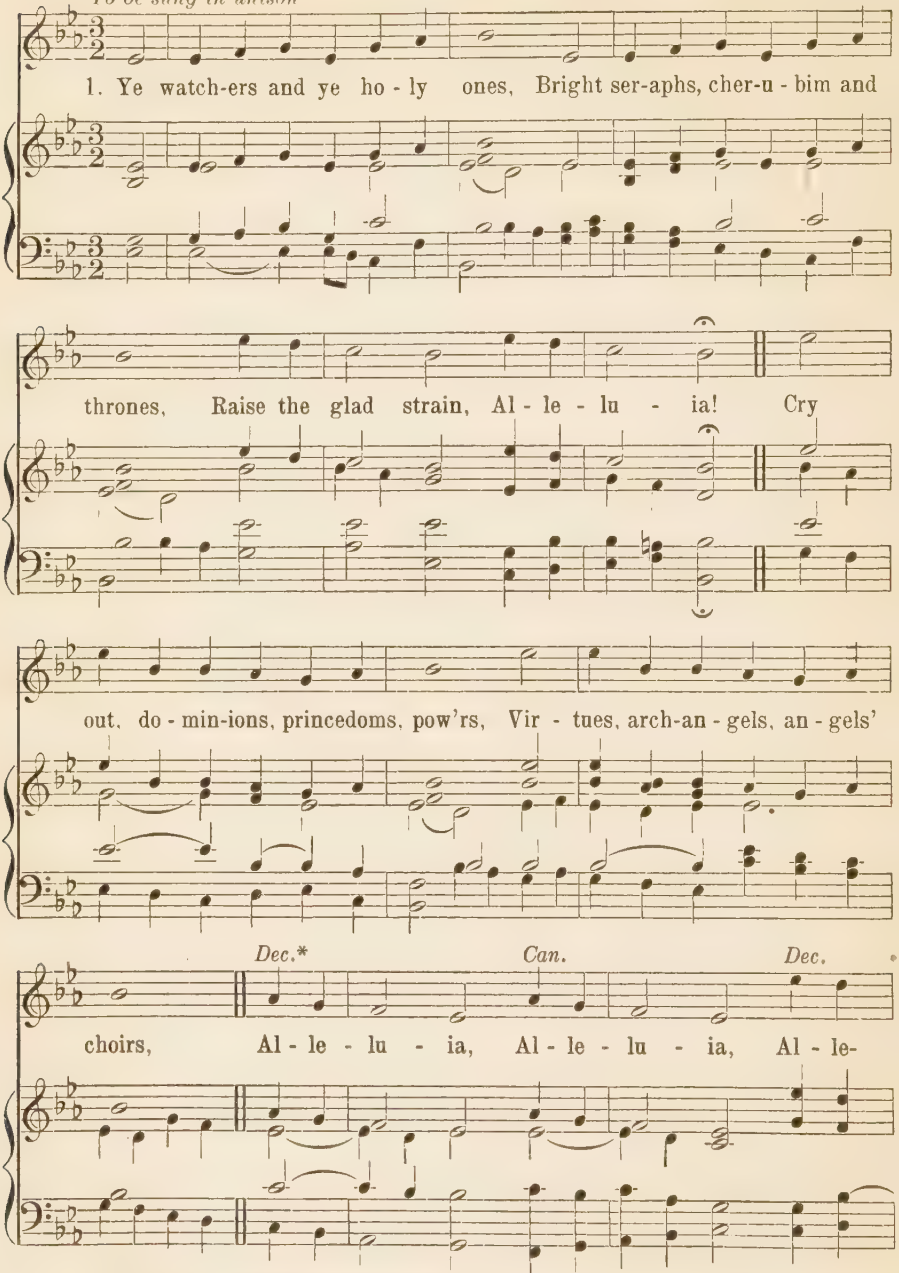
2 Sion hears the watchmen singing,
Her heart with deep delight is springing,
She wakes, she rises from her gloom:
Forth her Bridegroom comes, all glorious,
In grace arrayed, by truth victorious;
Her Star is risen, her Light is come!
All hail, Incarnate Lord,
Our crown, and our reward!
Alleluia!
We haste along, in pomp of song,
And gladsome join the marriage throng.

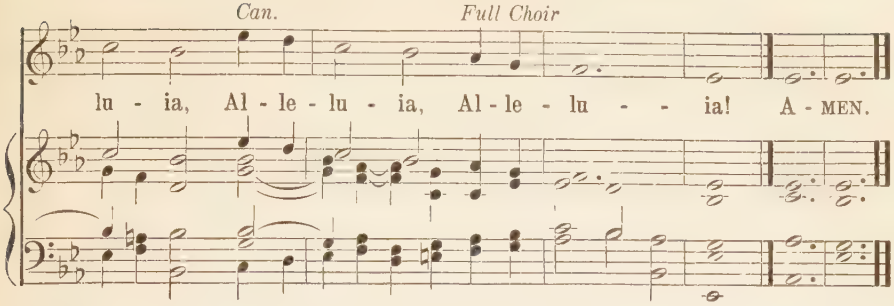
3 Lamb of God, the heavens adore Thee,
And men and angels sing before Thee,
With harp and cymbal's clearest tone.
By the pearly gates in wonder
We stand, and swell the voice of thunder,
That echoes round Thy dazzling throne.
No vision ever brought,
No ear hath ever caught,
Such bliss and joy:
We raise the song, we swell the throng,
To praise Thee ages all along.

Philip Nicolai, 1599; Tr. Catherine Winkworth, 1858

Ye Watchers and Ye Holy Ones

VIGILI ET SANCTI 8 8 8 8 8 8 8 4 — Cologne, 1623, alt.

To be sung in unison

1. Ye watch-ers and ye ho - ly ones, Bright ser-aphs, cher-u - bim and
thrones, Raise the glad strain, Al - le - lu - ia! Cry
out, do - min-ions, princedoms, pow'rs, Vir - tues, arch-an - gels, an - gels'
Dec.*
Can.
Dec.
choirs, Al - le - lu - ia, Al - le - lu - ia, Al - le-

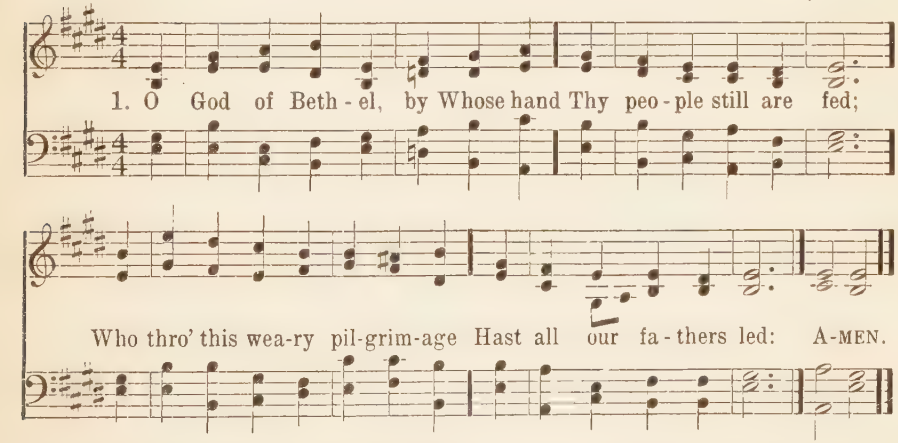
**The antiphonal Alleluias may be sung either as indicated; or between Choir and Congregation; or between men's and women's voices.*

2 Respond, ye souls in endless rest,
Ye patriarchs and prophets blest,
Alleluia, Alleluia!
Ye holy twelve, ye martyrs strong,
All saints triumphant, raise the song
Alleluia, Alleluia, Alleluia, Alleluia, Alleluia!

3 O friends, in gladness let us sing,
Supernal anthems echoing,
Alleluia, Alleluia!
To God the Father, God the Son,
And God the Spirit, Three in One,
Alleluia, Alleluia, Alleluia, Alleluia, Alleluia!

Athelstan Riley, 1909

31 O God of Bethel, By Whose Hand

DUNDEE C. M. Scottish Psalter, 1615



2 Our vows, our prayers, we now present
Before Thy throne of grace:
God of our fathers, be the God
Of their succeeding race.

3 Through each perplexing path of life
Our wandering footsteps guide;
Give us each day our daily bread,
And raiment fit provide.

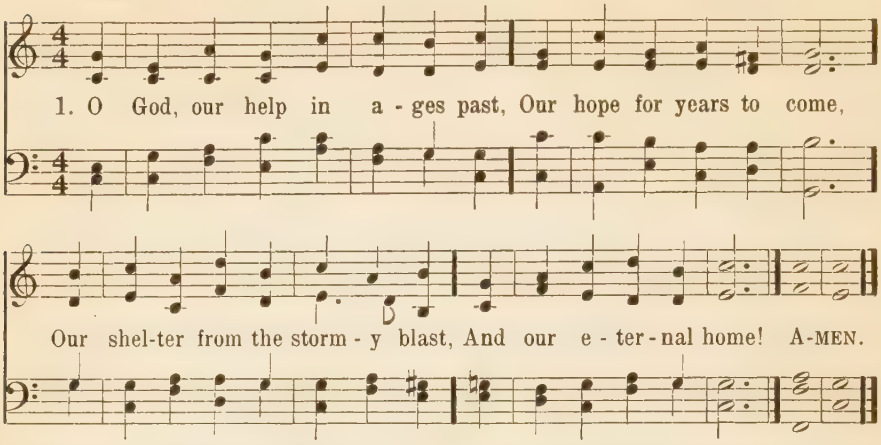
4 O spread Thy sheltering wings around,
Till all our wanderings cease,
And at our Father's loved abode
Our souls arrive in peace!

5 Such blessings from Thy gracious hand
Our humble prayers implore;
And Thou shalt be our chosen God,
And portion evermore.

Philip Doddridge, 1736; John Logan, 1781

34 O God, Our Help In Ages Past

ST. ANNE C. M. — William Croft, 1708



2 Under the shadow of Thy throne
Still may we dwell secure;
Sufficient is Thine arm alone,
And our defense is sure.

3 Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the same.

4 A thousand ages, in Thy sight,
Are like an evening gone;
Short as the watch that ends the night,
Before the rising sun.

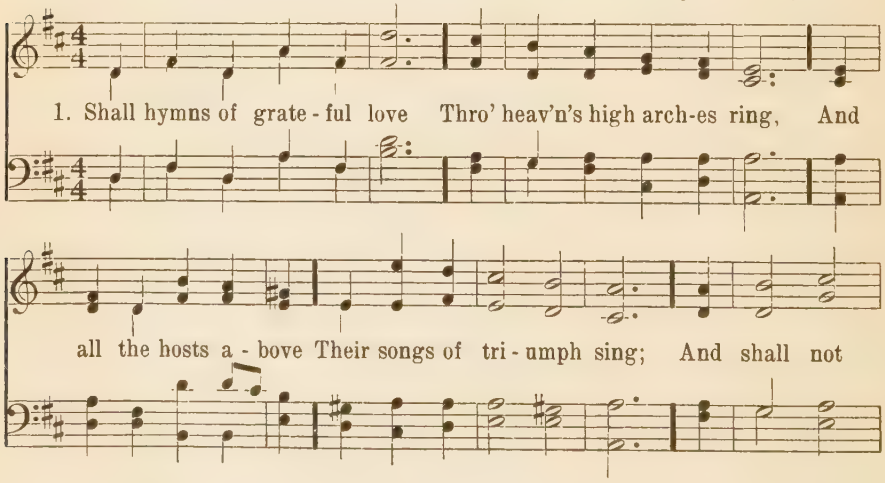
5 Time, like an ever-rolling stream,
Bears all its sons away;
They fly, forgotten, as a dream
Dies at the opening day.

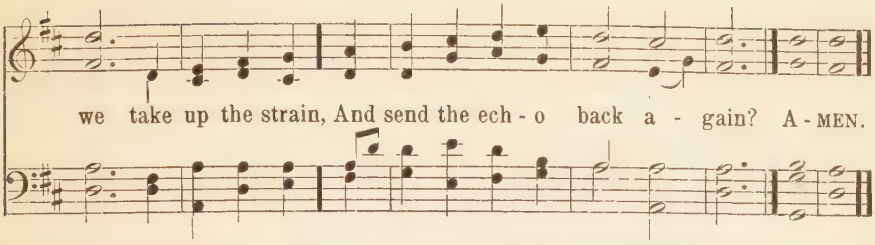
6 O God, our help in ages past,
Our hope for years to come;
Be Thou our guide while life shall last,
And our eternal home!

Isaac Watts, 1719; Psalm 90

35 Shall Hymns of Grateful Love

DARWALL 6 6 6 6 8 8 — John Darwall, 1770


1. Shall hymns of grate - ful love Thro' heav'n's high arch-es ring, And
all the hosts a - bove Their songs of tri - umph sing; And shall not



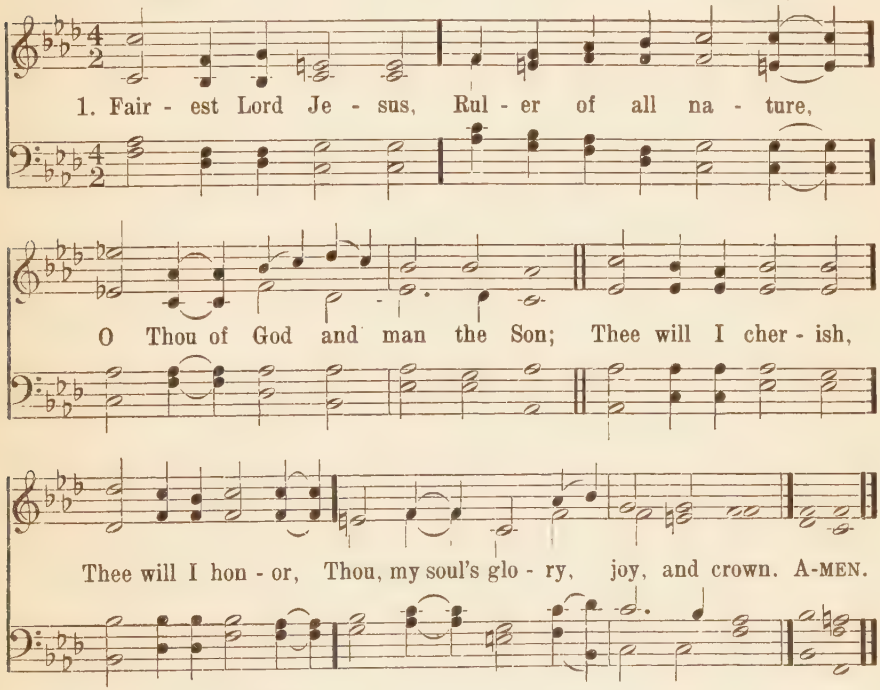
2 Shall they adore the Lord,
Who bought them with His blood,
And all the love record
That led them home to God;
And shall not we take up the strain,
And send the echo back again?

3 O spread the joyful sound,
The Savior's love proclaim,
And publish all around
Salvation through His name;
Till all the world take up the strain,
And send the echo back again.

James J. Cummins, 1795-1867

36 Fairest Lord Jesus

HERTZLIEBSTER 5 6 8 5 5 8 — Münster, 1677


1. Fair - est Lord Je - sus, Rul - er of all na - ture,
O Thou of God and man the Son; Thee will I cher - ish,
Thee will I hon - or, Thou, my soul's glo - ry, joy, and crown. A-MEN.

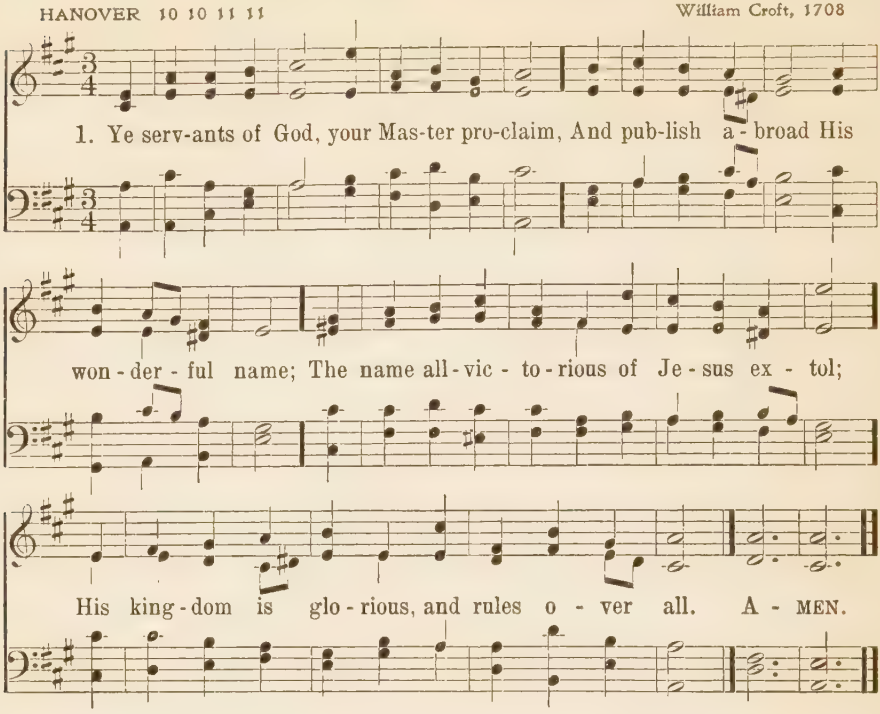
2 Fair are the meadows,
Fairer still the woodlands,
Robed in the blooming garb of spring:
Jesus is fairer,
Jesus is purer,
Who makes the woeful heart to sing.

3 Fair is the sunshine,
Fairer still the moonlight,
And all the twinkling, starry host:
Jesus shines brighter,
Jesus shines purer,
Than all the angels heaven can boast.

Anonymous; Münster, 1677

37 Ye Servants of God, Your Master Proclaim

HANOVER 10 10 11 11 — William Croft, 1708


1. Ye serv-ants of God, your Mas-ter pro-claim, And pub-lish a-broad His
won-der-ful name; The name all-vic-to-rious of Je-sus ex-tol;
His king-dom is glo-rious, and rules o-ver all. A-MEN.

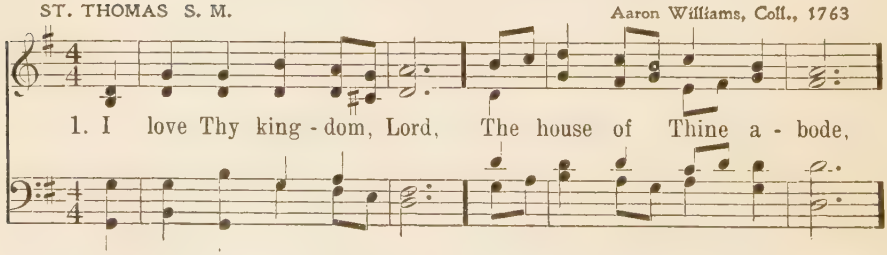
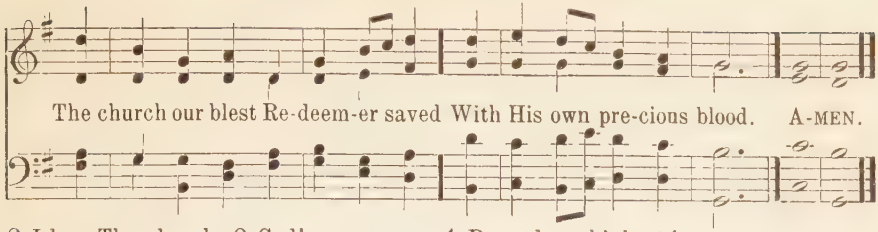
2 God ruleth on high, almighty to save;
And still He is nigh; His presence we have:
The great congregation His triumph shall sing,
Ascribing salvation to Jesus, our King.

3 "Salvation to God, Who sits on the throne,"
Let all cry aloud, and honor the Son:
The praises of Jesus the angels proclaim,
Fall down on their faces, and worship the Lamb.

4 Then let us adore, and give Him His right,
All glory and power, all wisdom and might,
All honor and blessing, with angels above,
And thanks never ceasing for infinite love.

Charles Wesley

38 I Love Thy Kingdom, Lord

ST. THOMAS S. M. — Aaron Williams, Coll., 1763



2 I love Thy church, O God!
Her walls before Thee stand,
Dear as the apple of Thine eye,
And graven on Thy hand.

3 For her my tears shall fall;
For her my prayers ascend;
To her my cares and toils be given,
Till toils and cares shall end.

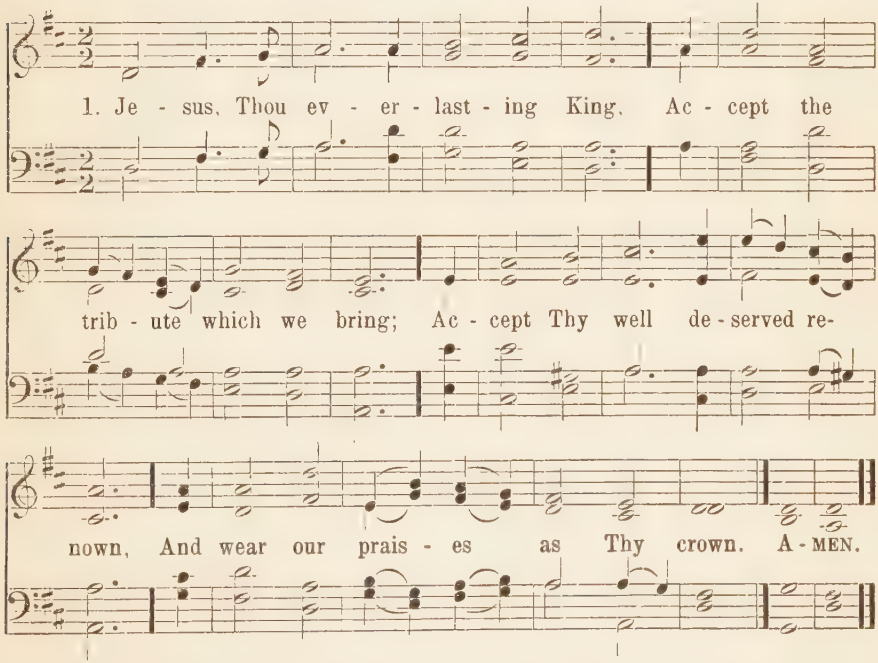
4 Beyond my highest joy
I prize her heavenly ways,
Her sweet communion, solemn vows,
Her hymns of love and praise.

5 Sure as Thy truth shall last,
To Zion shall be given
The brightest glories earth can yield,
And brighter bliss of heaven.

Timothy Dwight, 1800

39 Jesus, Thou Everlasting King

TRURO L. M. Charles Burney, 1789


1. Je - sus, Thou ev - er - last - ing King, Ac - cept the
trib - ute which we bring; Ac - cept Thy well de - served re-
nown, And wear our prais - es as Thy crown. A - MEN.

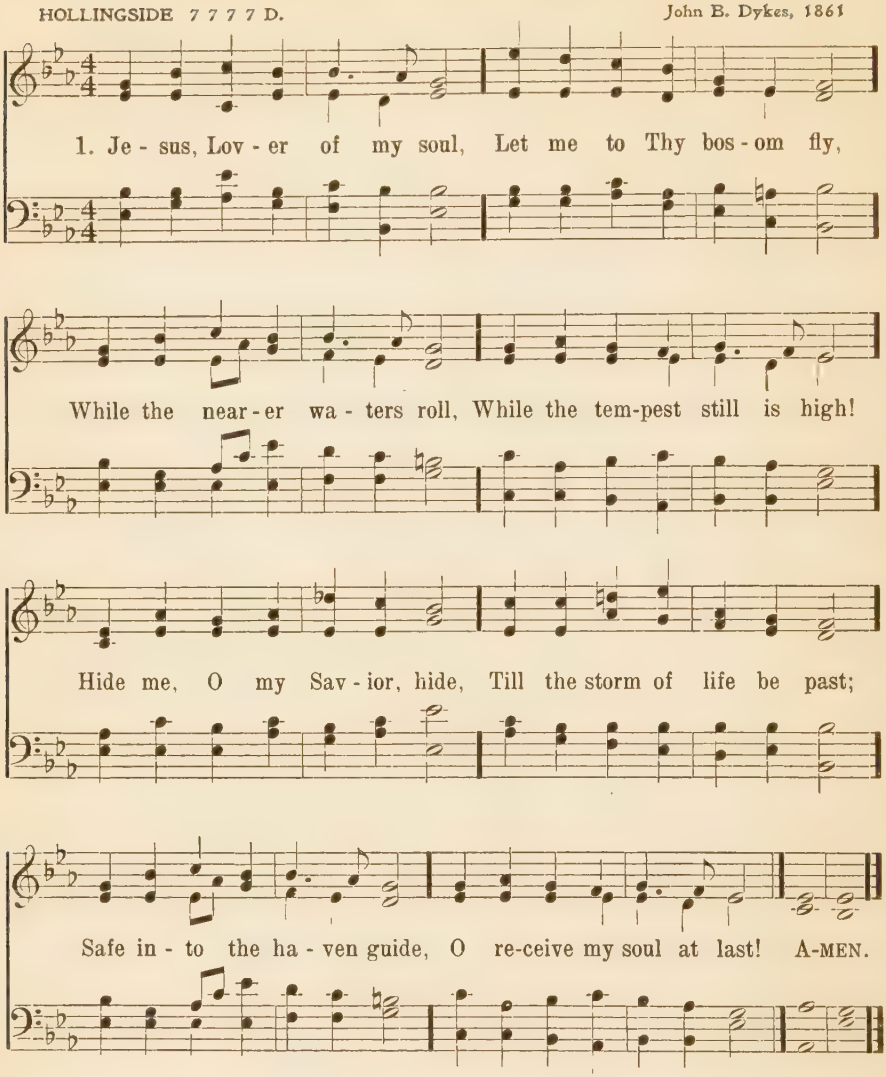
2 Let every act of worship be
Like our espousals, Lord, to Thee;
Like the blest hour, when from above
We first received the pledge of love.

3 The gladness of that happy day,
O may it ever, ever stay!
Nor let our faith forsake its hold,
Nor hope decline, nor love grow cold.

4 Let every moment, as it flies,
Increase Thy praise, improve our joys,
Till we are raised to sing Thy name,
At the great supper of the Lamb.

Isaac Watts

45 Jesus, Lover of My Soul

HOLLINGSIDE 7 7 7 7 D. John B. Dykes, 1861

1. Je - sus, Lov - er of my soul, Let me to Thy bos - om fly,
While the near - er wa - ters roll, While the tem-pest still is high!
Hide me, O my Sav - ior, hide, Till the storm of life be past;
Safe in - to the ha - ven guide, O re-ceive my soul at last! A-MEN.

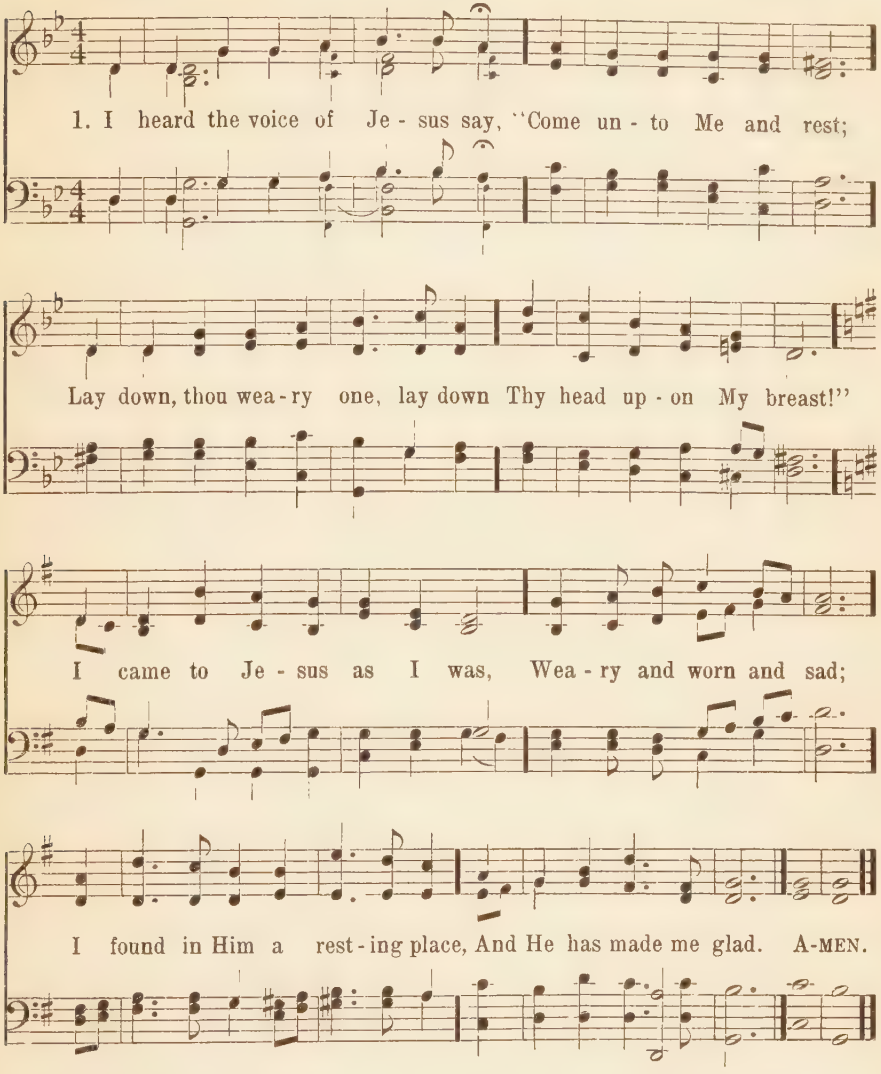
2 Other refuge have I none;
Hangs my helpless soul on Thee:
Leave, ah! leave me not alone,
Still support and comfort me:
All my trust on Thee is stayed,
All my help from Thee I bring;
Cover my defenseless head
With the shadow of Thy wing.

3 Plenteous grace with Thee is found,
Grace to cover all my sin:
Let the healing streams abound;
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of Thee:
Spring Thou up within my heart,
Rise to all eternity.

Charles Wesley, 1740

49 I Heard the Voice of Jesus Say

VOX DILECTI C. M. D.

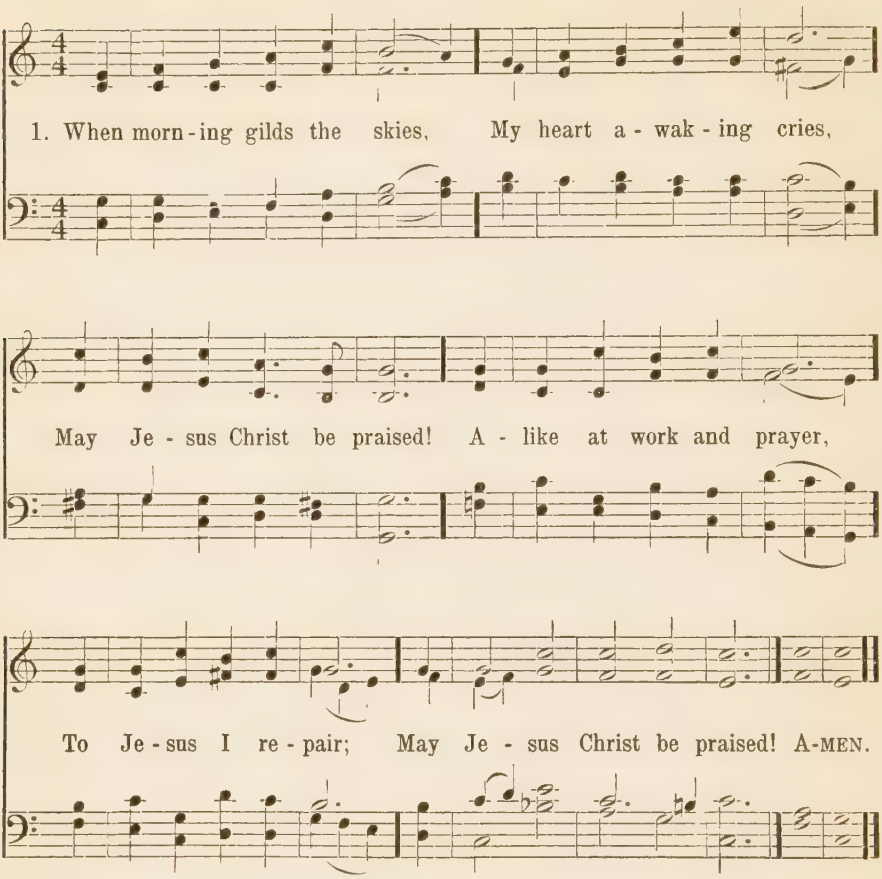
John B. Dykes, 1868

1. I heard the voice of Je - sus say, "Come un - to Me and rest;
Lay down, thou wea - ry one, lay down Thy head up - on My breast!"
I came to Je - sus as I was, Wea - ry and worn and sad;
I found in Him a rest - ing place, And He has made me glad. A-MEN.

2 I heard the voice of Jesus say,
"Behold, I freely give
The living water; thirsty one,
Stoop down, and drink, and live!"
I came to Jesus, and I drank
Of that life-giving stream;
My thirst was quenched, my soul revived,
And now I live in Him.

3 I heard the voice of Jesus say,
"I am this dark world's light;
Look unto Me, thy morn shall rise,
And all thy day be bright!"
I looked to Jesus, and I found
In Him my star, my sun;
And in that light of life I'll walk,
Till traveling days are done.

Horatius Bonar, 1846

When Morning Gilds the Skies

LAUDES DOMINI 6 6 6 6 6 6 — Joseph Barnby, 1868

1. When morn-ing gilds the skies, My heart a-wak-ing cries,
May Je-sus Christ be praised! A-like at work and prayer,
To Je-sus I re-pair; May Je-sus Christ be praised! A-MEN.

2 Whene'er the sweet church bell
Peals over hill and dell,
May Jesus Christ be praised!
O hark to what it sings,
As joyously it rings,
May Jesus Christ be praised!

3 My tongue shall never tire
Of chanting with the choir,
May Jesus Christ be praised!
This song of sacred joy,
It never seems to cloy,
May Jesus Christ be praised!

4 In heaven's eternal bliss
The loveliest strain is this,
May Jesus Christ be praised!
Let earth, and sea, and sky,
From depth to height reply,
May Jesus Christ be praised!

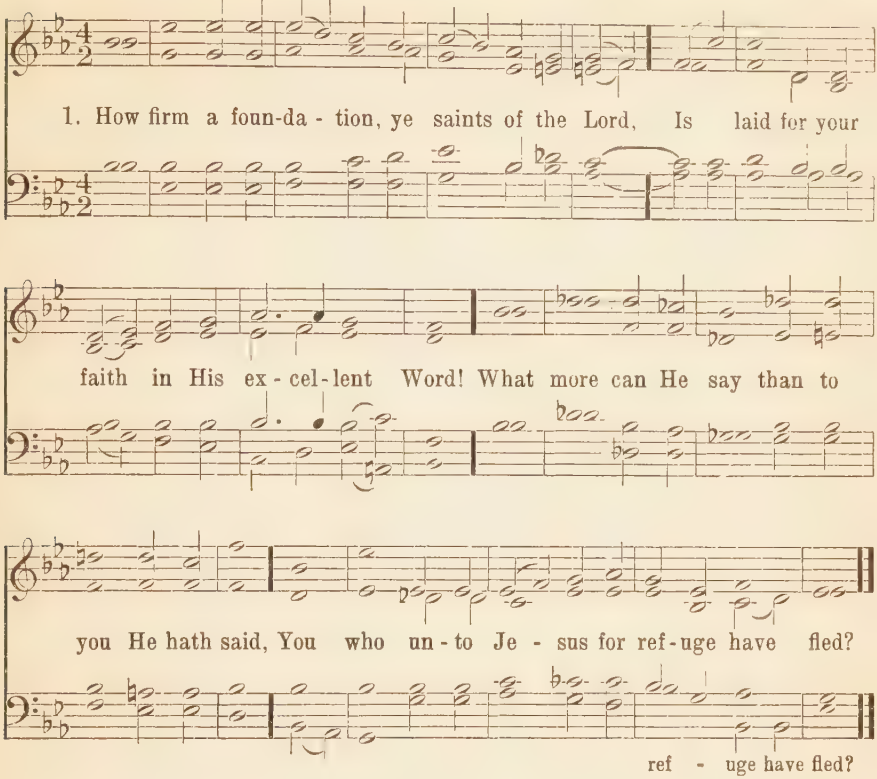
5 Be this, while life is mine,
My canticle divine,
May Jesus Christ be praised!
Be this the eternal song
Through ages all along,
May Jesus Christ be praised!

From the German, 1828; Tr. by Edward Caswall, 1853

How Firm a Foundation

FOUNDATION 11 11 11 11

Horatio Parker, 1903


1. How firm a foun-da - tion, ye saints of the Lord, Is laid for your
faith in His ex - cel - lent Word! What more can He say than to
you He hath said, You who un - to Je - sus for ref - uge have fled?
ref - uge have fled?

2 Fear not, I am with thee; O be not dismayed!
I, I am thy God, and will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand,
Upheld by My righteous, omnipotent hand.

3 When through the deep waters I call thee to go,
The rivers of woe shall not thee overflow;
For I will be with thee, thy troubles to bless,
And sanctify to thee thy deepest distress.

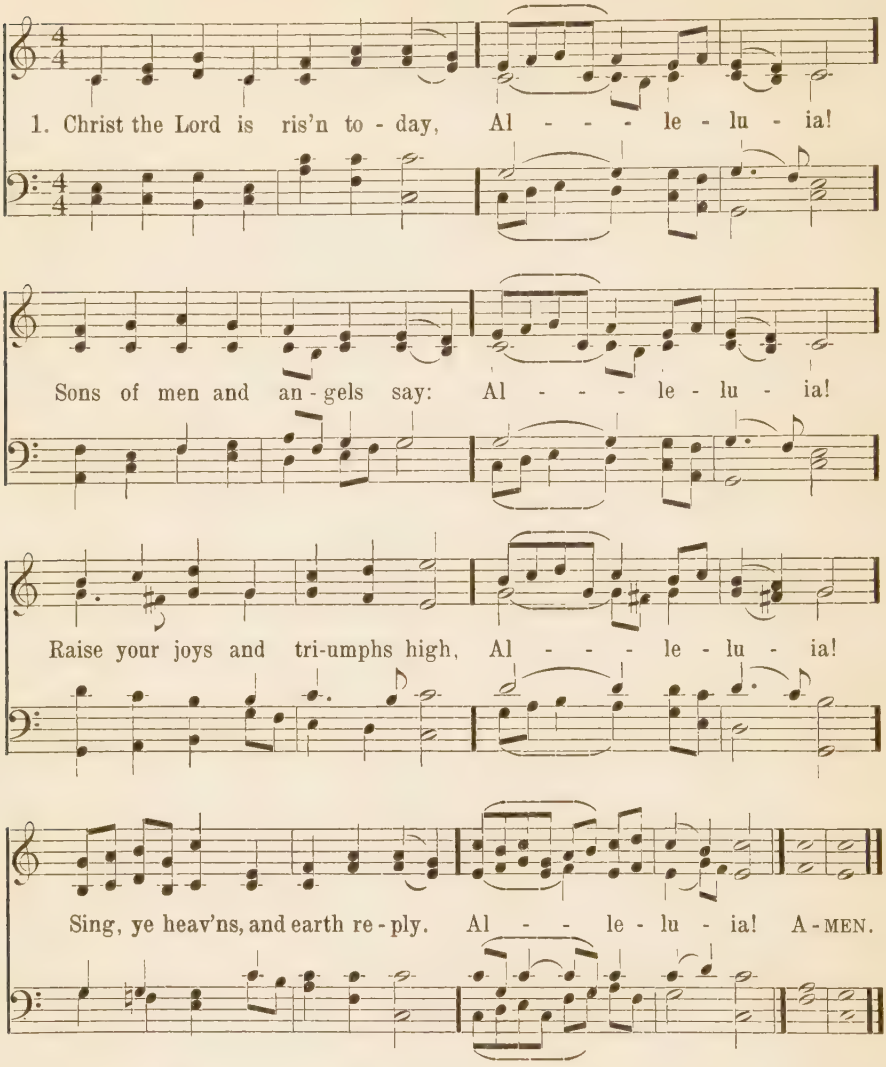
4 When through fiery trials thy pathway shall lie,
My grace, all-sufficient, shall be thy supply;
The flame shall not hurt thee; I only design
Thy dross to consume, and thy gold to refine.

5 The soul that to Jesus hath fled for repose,
I will not, I will not desert to His foes;
That soul, though all hell shall endeavor to shake,
I'll never, no, never, no, never forsake.

"K" in Rippon's "Selection," 1787

65 Christ the Lord Is Risen To-day

WORGAN 7 7 7 7, with Alleluia

From "Lyra Davidica," 1708

1. Christ the Lord is ris'n to - day, Al - - - - le - lu - ia!
Sons of men and an - gels say: Al - - - - le - lu - ia!
Raise your joys and tri-umphs high, Al - - - - le - lu - ia!
Sing, ye heav'ns, and earth re - ply. Al - - - le - lu - ia! A - MEN.

2 Love's redeeming work is done;
Fought the fight, the battle won:
Lo! the sun's eclipse is o'er;
Lo! he sets in blood no more.

3 Vain the stone, the watch, the seal,
Christ has burst the gates of hell:
Death in vain forbids His rise;
Christ hath opened paradise.

4 Lives again our glorious King;
Where, O death, is now thy sting?
Once He died our souls to save;
Where's thy victory, boasting grave?

5 Soar we now where Christ has led,
Follow our exalted Head;
Made like Him, like Him we rise;
Ours the cross, the grave, the skies!

Charles Wesley

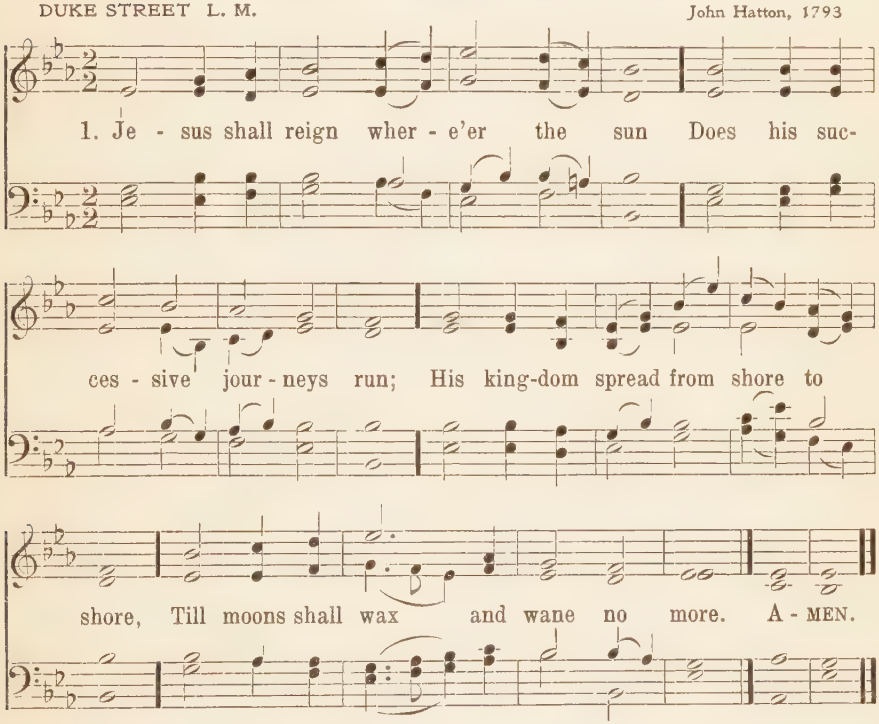
2 Paschal Lamb, by God appointed,
All our sins on Thee were laid:
By almighty love anointed,
Thou hast full atonement made.
All Thy people are forgiven
Through the virtue of Thy blood:
Opened is the gate of heaven,
Peace is made 'twixt man and God.

3 Jesus, hail! enthroned in glory,
There forever to abide;
All the heavenly hosts adore Thee,
Seated at Thy Father's side.
There for sinners Thou art pleading:
There Thou dost our place prepare;
Ever for us interceding,
Till in glory we appear.

4 Worship, honor, power, and blessing
Thou art worthy to receive:
Loudest praises, without ceasing,
Meet it is for us to give.
Help, ye bright angelic spirits!
Bring your sweetest, noblest lays!
Help to sing our Savior's merits!
Help to chant Emmanuel's praise!

John Bakewell, 1757; Martin Madan, 1760; Augustus M. Toplady, 1776

68 Jesus Shall Reign Where'er the Sun

DUKE STREET L. M. — John Hatton, 1793

1. Je - sus shall reign wher - e'er the sun Does his suc-
ces - sive jour - neys run; His king-dom spread from shore to
shore, Till moons shall wax and wane no more. A - MEN.

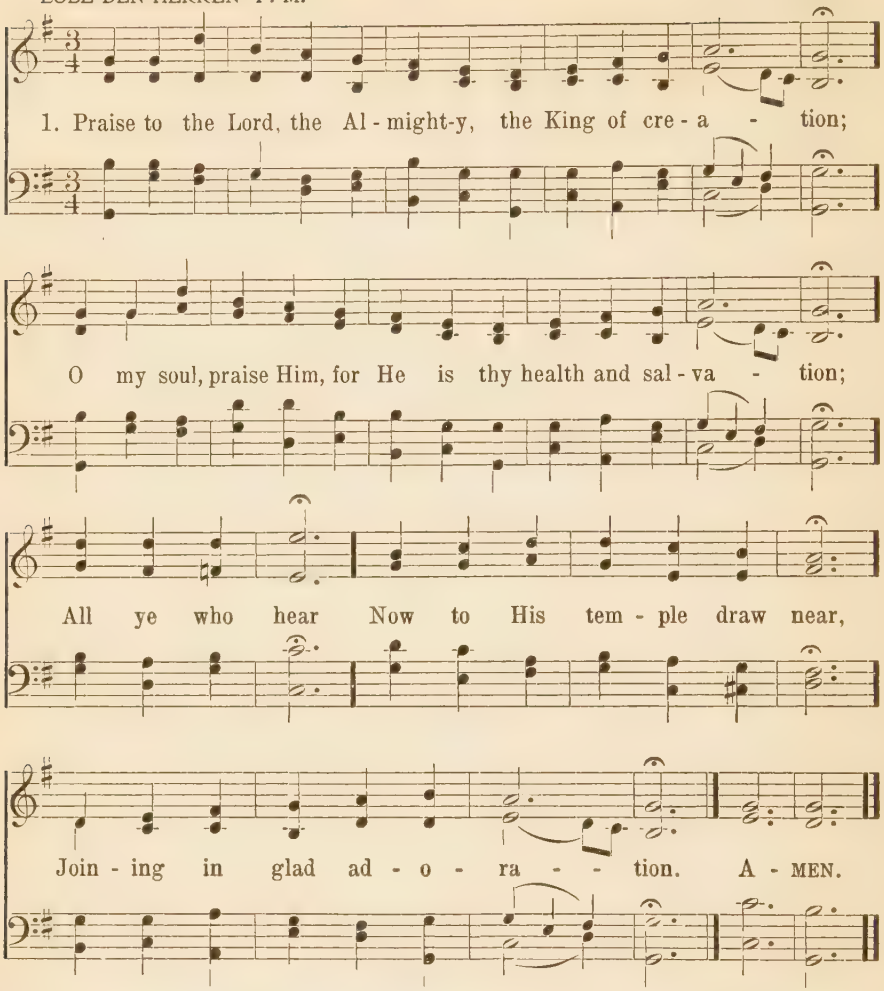
2 To Him shall endless prayer be made,
And endless praises crown His head;
His name like sweet perfume shall rise
With every morning sacrifice.

3 People and realms of every tongue
Dwell on His love with sweetest song,
And infant voices shall proclaim
Their early blessings on His name.

4 Let every creature rise and bring
Peculiar honors to our King;
Angels descend with songs again,
And earth repeat the loud Amen.

Isaac Watts, 1719

Praise to the Lord

LOBE DEN HERREN P. M. Peter Sohren

1. Praise to the Lord, the Al - might-y, the King of cre - a - tion;
O my soul, praise Him, for He is thy health and sal - va - tion;
All ye who hear Now to His tem - ple draw near,
Join - ing in glad ad - o - ra - - tion. A - MEN.

2 Praise to the Lord, Who o'er all things
so wondrously reigneth,
Shieldeth thee gently from harm, or when
fainting sustaineth:
Hast thou not seen
How thy heart's wishes have been
Granted in what He ordaineth?

3 Praise to the Lord, Who doth prosper
thy work and defend thee;
Surely His goodness and mercy shall
daily attend thee;
Ponder anew
What the Almighty can do,
If to the end He befriend thee.

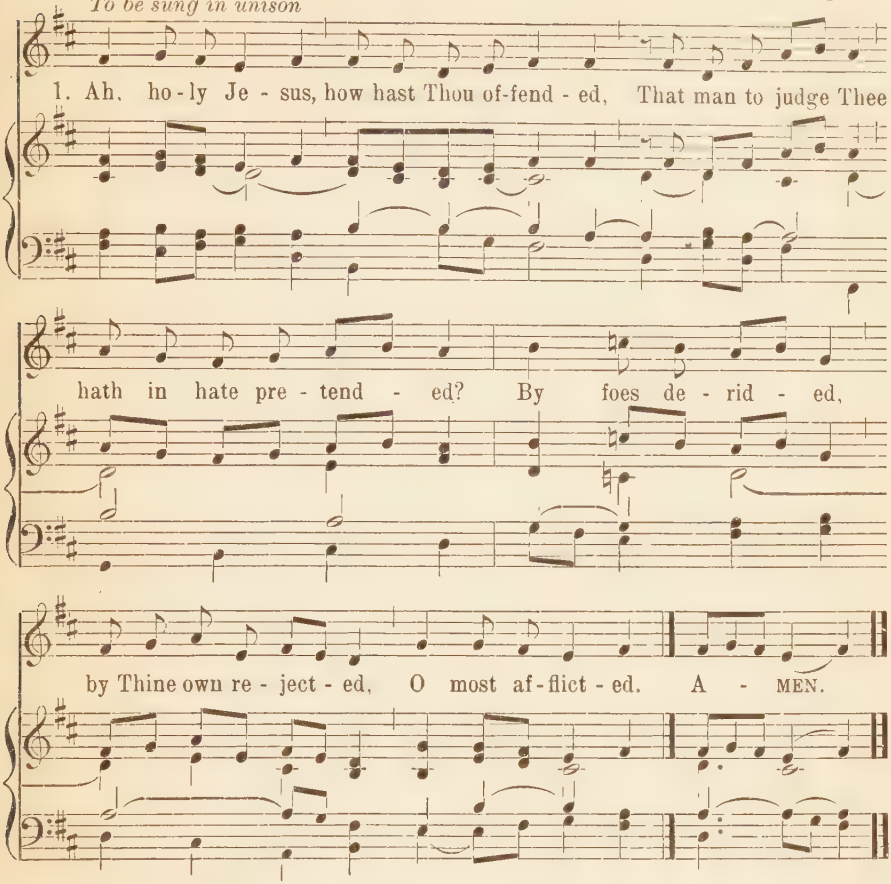
4 Praise to the Lord! O let all that is in me adore Him!
All that hath life and breath come now in praises before Him!
Let the Amen
Sound from His people again:
Gladly for aye we adore Him.

Joachim Neander

72 Ah, Holy Jesus, How Hast Thou Offended

ECCE JAM NOCTIS

Sarum Plainsong, Mode IV
Harmonized by Winfred Douglas

To be sung in unison

1. Ah, ho - ly Je - sus, how hast Thou of-fend - ed, That man to judge Thee
hath in hate pre - tend - ed? By foes de - rid - ed,
by Thine own re - ject - ed, O most af-flict - ed. A - MEN.

2 Who was the guilty? Who brought this upon Thee?
Alas, my treason, Jesus, hath undone Thee.
'Twas I, Lord Jesus, I it was denied Thee:
I crucified Thee.

3 Lo, the good Shepherd for the sheep is offered;
The slave hath sinnèd, and the Son hath suffered;
For man's atonement, while He nothing heedeth,
God intercedeth.

4 For me, kind Jesus, was Thy incarnation,
Thy mortal sorrow, and Thy life's oblation;
Thy death of anguish and Thy bitter passion,
For my salvation.

5 Therefore, kind Jesus, since I cannot pay Thee,
I do adore Thee, and will ever pray Thee,
Think on Thy pity and Thy love unswerving,
Not my deserving.

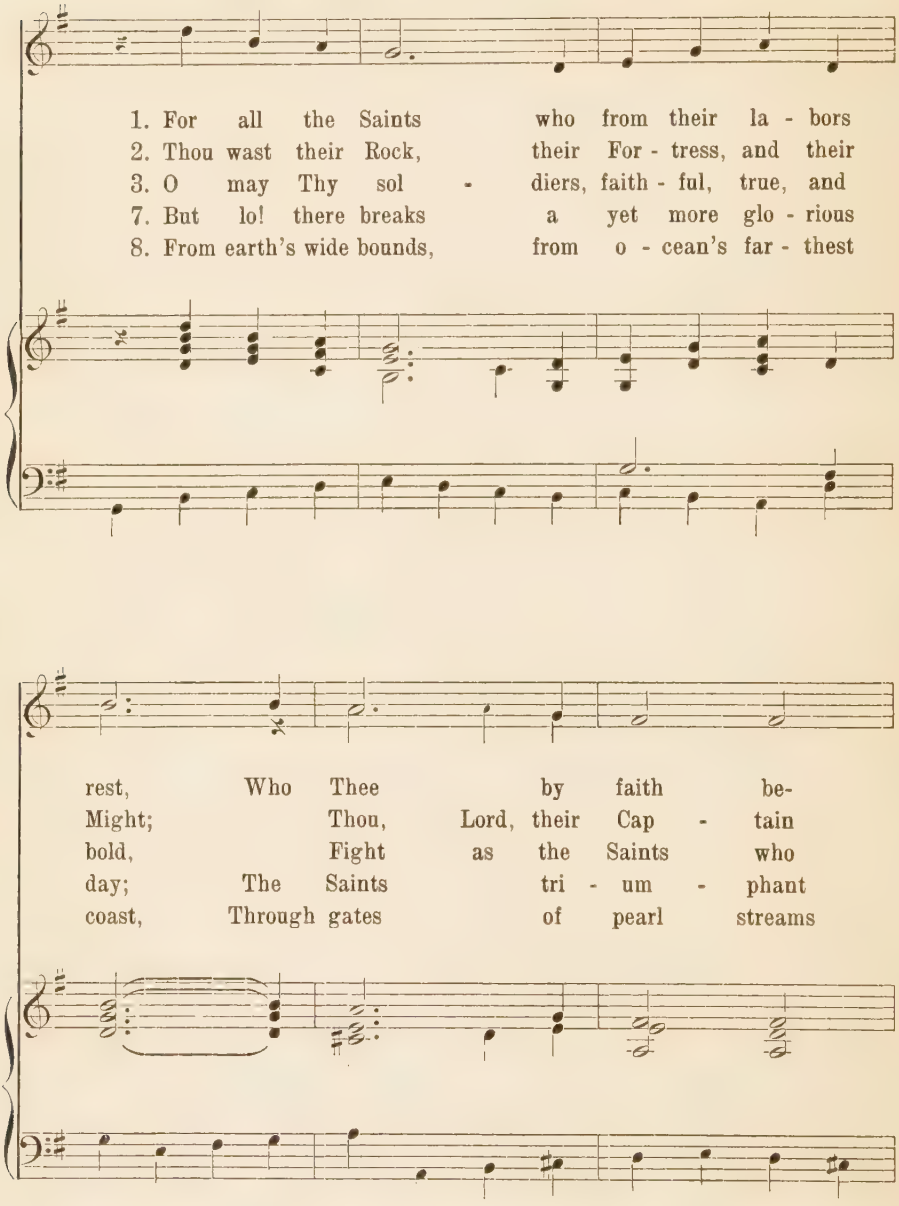
Johann Heermann, c. 1630; Tr Robert Bridges, 1899

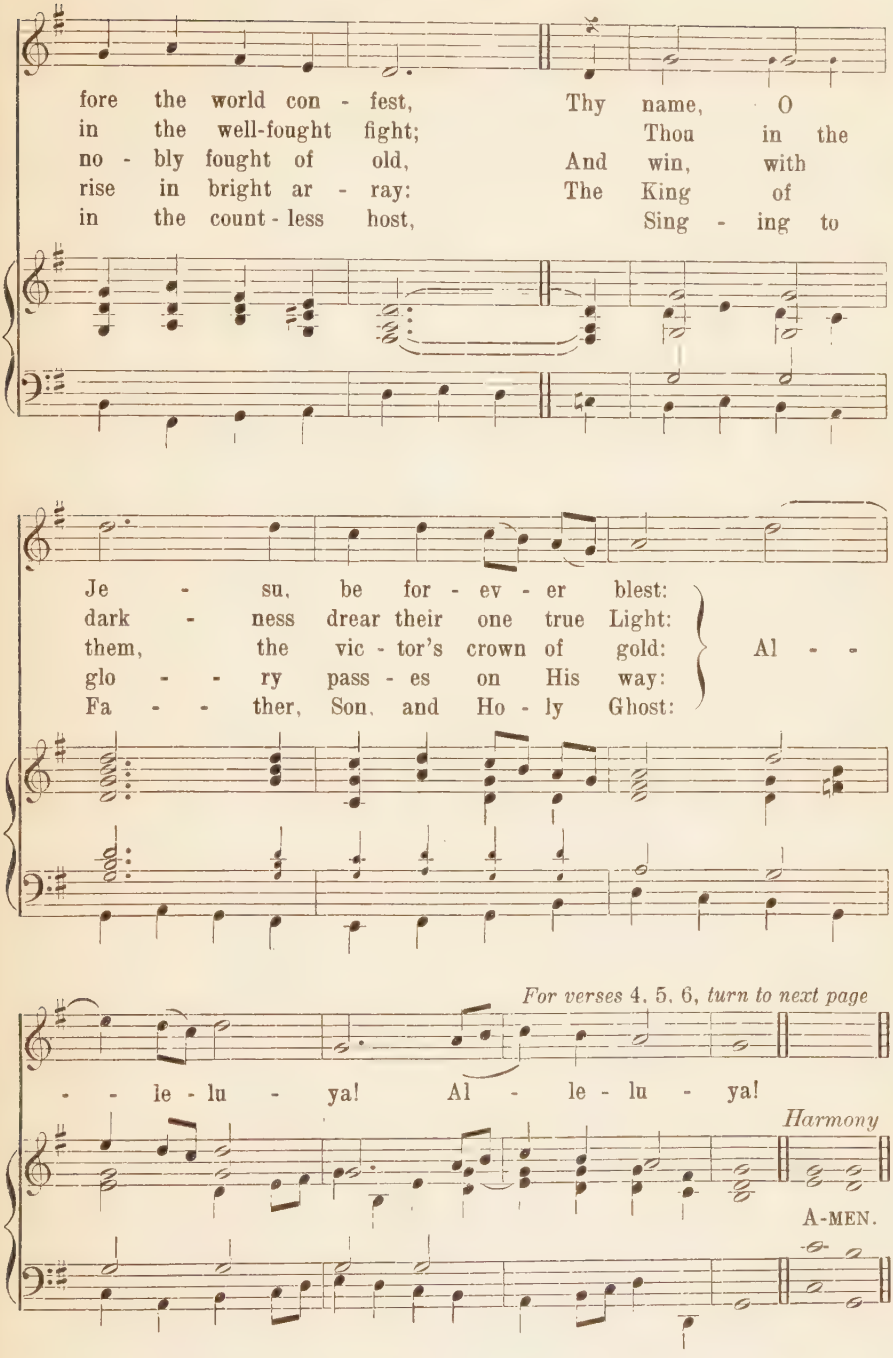
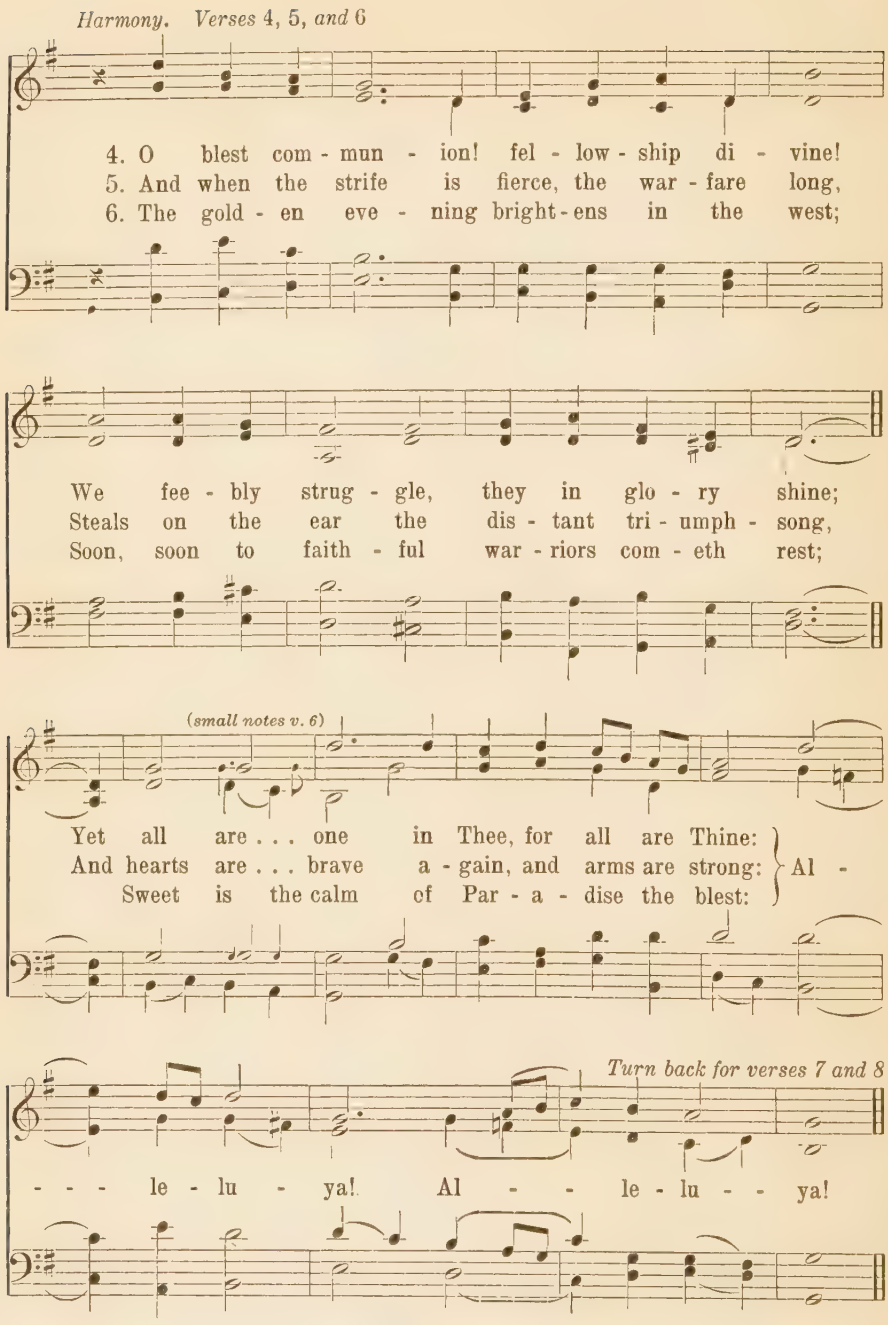
For All the Saints

SINE NOMINE 10 10 10 4

Bishop W. W. How, 1823–97
R. Vaughan Williams

Verses 1, 2, 3, *and* 7, 8

In moderate time. Voices in unison

1. For all the Saints who from their la - bors
2. Thou wast their Rock, their For - tress, and their
3. O may Thy sol - diers, faith - ful, true, and
7. But lo! there breaks a yet more glo - rious
8. From earth's wide bounds, from o - cean's far - thest
rest, Who Thee by faith be-
Might; Thou, Lord, their Cap - tain
bold, Fight as the Saints who
day; The Saints tri - um - phant
coast, Through gates of pearl streams

From the English Hymnal: By permission of the Oxford University Press

fore the world con - fest, Thy name, O
in the well-fought fight; Thou in the
no - bly fought of old, And win, with
rise in bright ar - ray: The King of
in the count - less host, Sing - ing to
Je - su, be for - ev - er blest:
dark - ness drear their one true Light:
them, the vic - tor's crown of gold:
glo - - ry pass - es on His way:
Fa - - ther, Son, and Ho - ly Ghost:
Al - -
For verses 4, 5, 6, turn to next page
- - le - lu - ya! Al - le - lu - ya!
Harmony
A-MEN.

Harmony. Verses 4, 5, and 6
4. O blest com - mun - ion! fel - low - ship di - vine!
5. And when the strife is fierce, the war - fare long,
6. The gold - en eve - ning bright - ens in the west;
We fee - bly strug - gle, they in glo - ry shine;
Steals on the ear the dis - tant tri - umph - song,
Soon, soon to faith - ful war - riors com - eth rest;
(small notes v. 6)
Yet all are . . . one in Thee, for all are Thine:
And hearts are . . . brave a - gain, and arms are strong:
Sweet is the calm of Par - a - dise the blest:
Al -
Turn back for verses 7 and 8
- - - le - lu - ya! Al - - le - lu - - ya!

NOTE.—Verses 4 and 6 may be sung by the Choir alone

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The School of Music

Northwestern University, founded in 1851, is a pioneer among American universities which maintain fully equipped Schools of Music with independent faculties and degree-conferring powers.

Facilities for the study of music have existed in the University since 1873, when the Evanston College of Ladies, together with its music department, was absorbed by the College of Liberal Arts of the University.

In 1891 the department was reorganized as a Department of the College of Liberal Arts. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Speech, Engineering, Commerce, and Journalism. The University, with an attendance of 9,000 students, takes rank with the largest institutions of learning in the country.

The School of Music maintains the same high standards of entrance, scholarship, discipline and examinations as prevail in the other schools of the University. All full course music students take certain studies in the College of Liberal Arts, School of Education or School of Speech throughout the course, and music courses are open to students of the other Evanston departments, with credit.

The School of Music is a member of the American Association of Music Schools and offers courses designed to equip students as performers, composers, theorists, teachers or critics. These courses draw mature and talented students from all sections of the country. Provision is made for the study of music as an element of general culture or as an accomplishment. Northwestern particularly welcomes the earnest, capable and diligent student who desires to comprehend adequately and interpret worthily a noble art.

Advantages

1. Private instruction in instrumental and vocal music is offered by a corps of teachers widely known for their ability and experience.

2. Harmony, counterpoint, musical form, composition, sight singing, ear-training and musical history are taught by approved and practical methods. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

3. Extended courses in musical analysis and musical appreciation cover the literature of the best instrumental and vocal music.

4. Assigned college studies are taken in connection with the regular music courses without additional cost.

5. Thorough drill in ensemble and sight-reading is provided for all students in each year of the course.

6. A complete symphony orchestra and a junior orchestra offer the rare privilege of obtaining professional orchestra routine, and of becoming familiar with great orchestral works.

7. A thoroughly equipped department of Public School Music is maintained.

8. Various choral bodies, numbering from forty to six hundred singers, give unequaled opportunity for becoming familiar with a wide variety of chorus music, ranging from simple anthems to the great classic and modern oratorios.

9. A large and well-conducted Preparatory Department gives the best of modern instruction to children and beginners in music.

New School of Music

A new School of Music Building designed to house all of the activities of the School will be built before Commencement 1932.

The Presser Foundation of Philadelphia has contributed $250,000 toward this project and the University has budgeted a like amount and sufficient endowment for maintenance.

Every Department in the School will be benefited with the consummation of this project. Adequate practice organs and pianos will be installed and a fine concert organ placed in the Lutkin Auditorium. With these splendid and adequate quarters, every Department of the School will find new opportunities for greater service and efficiency.

The building will be known as Presser Hall, while the dominating unit of the structure will be known as the Peter Christian Lutkin Auditorium, dedicated to the man who founded the School and who for 39 years has been its directing force.

Courses of Study

I. A. Course in Applied Music leading to the Degree, Bachelor of Music.

B. Course in Theory and Composition leading to the Degree, Bachelor of Music.

II. Course in Church and Choral Music leading to the Degree, Bachelor of Music.

III. Course in Public School Music leading to the Degree, Bachelor of Music Education.

Post Graduate Courses leading to the Degree, Master of Music.

COURSE II

Church and Choral Music

Announcement

Through the co-operation of the Carnegie Corporation of New York City, the School of Music of Northwestern University has established a Department of Church and Choral Music. There is a definite need in this country for such a Department, to provide an educational program especially designed to train talented young musicians in Church Music, Choral Conducting and Choral Composition. The course of study includes all of those fundamental branches of Theoretical and Applied Music essential to thorough musicianship and, in addition, a comprehensive survey of Church and Choral Music.

Music has played a tremendous role in the religious life of the world, in awakening belief, strengthening faith and stimulating worship. It is deplorable that the ministrations of Music in the Church have been permitted so largely to lose their primary intent. Properly used, Music is neither an entertainment nor a pleasant distraction in divine worship. It is a vital and essential function, the people joining heartily in the hymns and responses the choir voicing the more elaborate expressions of prayer and praise. Church Music should be in the care of devoted and adequately trained musicians, and the Department of Church and Choral Music will meet this need.

The organization of this work marks the culmination of a long cherished plan of Dean Lutkin of the School of Music, who is widely known as an authority on Church Music and as a Choral Conductor of long and successful experience.

Courses are offered covering the following subject matter:

1. Upon entering this course, the student must declare his major applied subject and pursue the same throughout the course. The student will follow the same intensive study of Organ or Voice as do other students with Voice or Organ major in Course I.

2. Study of the history of Church Music, with special stress on the rich musical liturgies of the historic churches from early Christian to modern times.

3. A critical study of hymns, anthems, canticles, services, masses, cantatas and oratorios. The course includes examination of practically all types of sacred or secular choral music, with the final aim of the establishment of trained and definite standards of both taste and judgment.

4. Instruction in church service playing and church music supervision. Discussion of the principle of good program making, of the art of the choirmaster and organist.

5. Composition of Church and Choral Music, from the simple hymn tune to elaborate anthems, cantatas and oratorios.

6. A study of cantatas (sacred and secular), and oratorios, with special reference to effective public performance.

7. A study of community music and community singing. How best to organize and develop it. What to use and how to use it.

8. Lectures by the leading authorities in Church and Choral Music.

9. Choral Vocal Training.

The Annual Announcement of the School of Music will be furnished to anyone upon request. Any additional information concerning entrance, advanced standing, courses, etc., may be secured by addressing the Registrar, School of Music, 1822 Sherman Avenue, Evanston, Ill. Telephone University 1900. Prospective students may also arrange for personal consultation with the Administrative Director or the Registrar of the School by appointment.

Faculty of the Church and Choral Music Department

Peter Christian Lutkin, Mus. Doc., A. G. O., Dean Emeritus, Professor of Theory and Composition; Director of the Department of Church and Choral Music.

Horace Whitehouse, A. A. G. O., Associate Professor of Organ, Church and Choral Music and Theory.

Oliver Seth Beltz, Mus. Bac., Assistant Professor of Theory and History of Church Music.

Albert Iver Coleman, Mus. Bac., Assistant Professor of Organ, Church and Choral Music and Theory.

Special Lectures

Winfred Douglas, Mus. Doc., Honorary Canon, St. Paul's Cathedral, Fond du Lac, Wis. Musical Editor, New Hymnal and various Gregorian service books of the Episcopal Church.

Waldo Selden Pratt, Mus. Doc., Professor Emeritus of Public Worship, Hartford Theological Seminary. Author, Musical Ministries in the Church, History of Music, etc. Editor, American Volume of Grove's Dictionary of Music, etc.

F. Melius Christiansen, Professor of Music and Director of Choir, St. Olaf College, Northfield, Minn.

H. Augustine Smith, Professor of Music, Director of Fine Arts in Religion, Boston University.

John Finley Williamson, Dean, Ithaca Conservatory of Music, Conductor, Westminster Choir.

Earl Enyeart Harper, D.D., President, Evansville College. Editor, Abingdon Hymnal, Author, Church Music and Worship.

Marcel Dupré, Professor of Organ, National Conservatory, Paris France.

Eric Delamarter, Organist and Choirmaster, Fourth Presbyterian Church, Chicago. Assistant Conductor, Chicago Symphony Orchestra.

Palmer Christian, Professor of Organ, University School of Music, Ann Arbor, Mich.

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Evanston, Ill.

The Department of Church and Choral Music of the School of Music offers courses in organ and church service playing, in choral voice training, in the history of church music, in choir organization and development, in the composition of choral music, in the art of conducting and choral interpretation. A critical study of hymns, anthems, canticles, services, masses, cantatas and oratorios is made including practically all types of sacred and secular choral music.

The Department publishes from time to time pamphlets bearing upon the various phases of church music. The following numbers are issued during the year 1929-1930.

I Selected Hymns and Carols.

II Progress in Church Music.
Earl Enyeart Harper

III Hymn-Singing and Hymn-Playing.
Peter Christian Lutkin

IV The Problem of Music in the Church.
Waldo Selden Pratt

V Choir Organization and Development.
H. Augustine Smith

Later numbers will concern the musical duties of minister, choirmaster and organist; practical suggestions for the betterment of choir singing, organ playing and program making, etc. Also lists of good church music. Pamphlets will be mailed free of expense and bulletin of music courses be sent upon application to

The Registrar, School of Music,
Northwestern University,
Evanston, Ill.